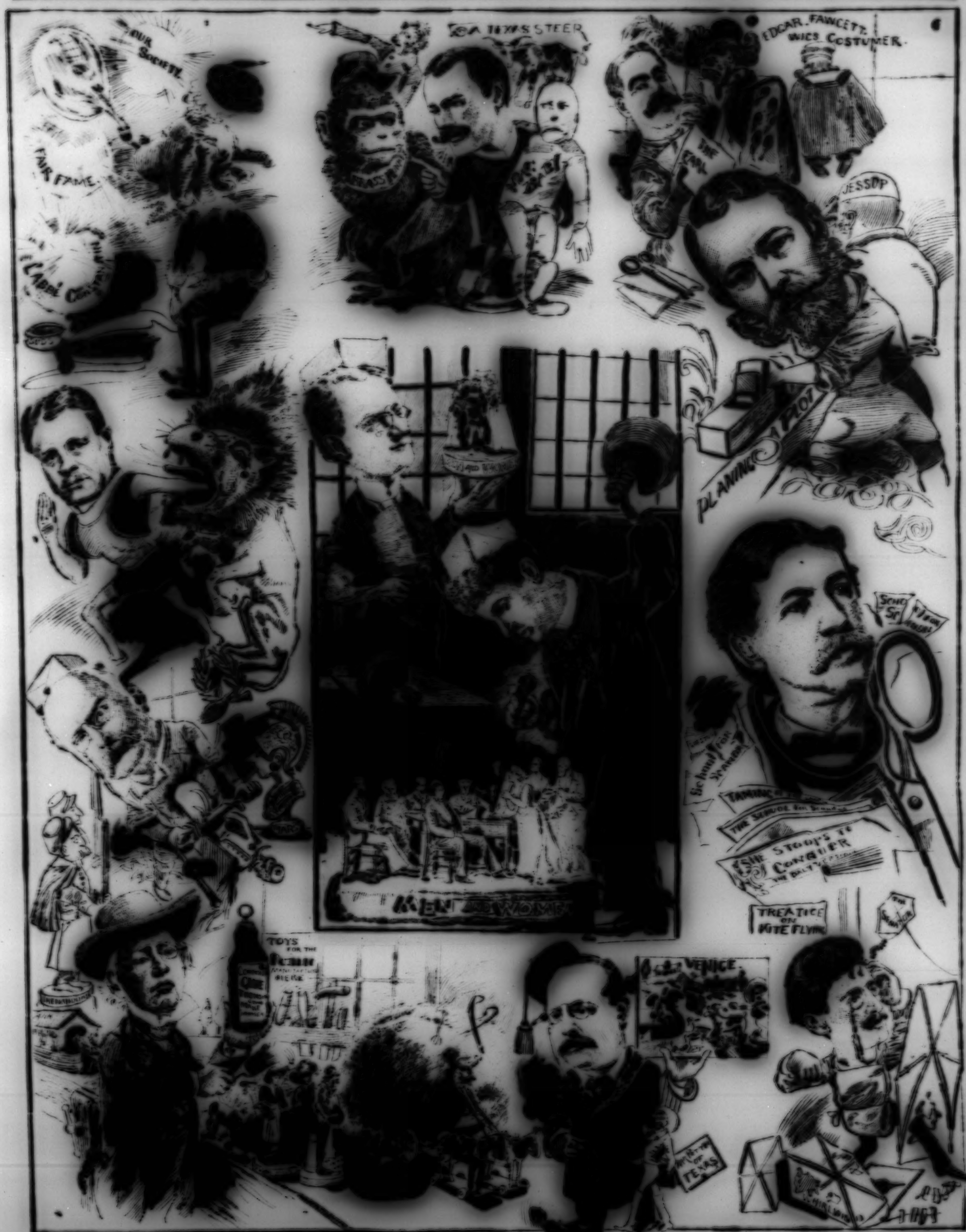


THE NEW YORK DRAMATIC MIRROR.

VOL. XXV., No. 637.

NEW YORK: SATURDAY, MARCH 14, 1891.

PRICE TEN CENTS.



OUR DRAMATIC TOYMAKERS.

AT THE THEATRES.

Palmer's.—Wealth.

Drummed in four acts by Henry Arthur Jones. Produced March 9.

Matthew Ruddock.....	E. S. Willard
John Ruddock.....	Royce Carleton
Dr. Driscoll.....	Sant Matthews
Percy Palfreyman.....	E. W. Gardner
Paul Davoren.....	Louis Massen
Edith Ruddock.....	Marie Burroughs
Madge Davoren.....	Bessie Hutton

Wealth, like the most of Mr. Jones' later plays, is peculiar in plot and indicative of something that falls a little short of being a sociological study. And yet it is neither particularly original nor particularly deep, two characteristics that speak well for its chances of popularity in this town, whose playgoers are mainly of that lazy type that shrinks from anything and everything which makes a serious demand upon the thinking powers. It is a dramatic and impressive work that offers Mr. Willard exceptionally great opportunities for the exhibition of his fine talents. A large audience witnessed the first performance at Palmer's on Monday evening, manifesting unflinching interest in the acting and bestowing upon the leading actor hearty applause.

Mr. Willard's part in Wealth is that of a successful iron founder—Matthew Ruddock—a self-made, obstinate man, who is consumed with a passion for multiplying his gains and extending the commercial power that enormous capital yields. He wishes to perpetuate his fortune and his concern by marrying his daughter Edith to his designing nephew, John. On the eve of the wedding, Edith refuses to marry John, because she has given her heart to Paul Davoren. Angered by this refusal to submit to his will, Ruddock casts off his daughter, and disinherits her. But punishment comes to him in the form of partial insanity. In the midst of his millions his mania causes him to imagine that he is a bankrupt and a pauper. Then Edith takes him with her to the country, and there he learns the true lesson, that love is the most precious possession, and that money has no value beyond the pleasure it gives in making others happy. The schemes of John to succeed to Ruddock's riches are properly foiled; Edith and Paul are united, and the millionaire, restored to reason, determines to put his fortune to the best uses.

There are several exciting and moving scenes in the play, some capital character sketches, much forceful dialogue and two or three strong situations. Its faults are chiefly of a technical description. Many of the exits and entrances of the *dramatis personae* are awkwardly arranged; there are not a few inartistic digressions and clumsy expedients; there are anti-climaxes in the second and third acts, and the last act is a trifle tedious—indeed, considerable condensation would improve the play and quicken the action in several places where it is "draggy" now.

In many respects Mr. Willard's performance of Ruddock is the most effective and admirable of the four characterizations that he has given since he has played in New York. It is marked by singular clearness and incisiveness of purpose and execution—it is thrilling, dramatic, and tenderly pathetic by turns; it is essentially human in all its phases.

The engrossing cares and limitless ambitions of the man of finance; the mental catastrophe produced by the fever of gain, coupled with an unendurable strain upon the parental affections; the phantasms and terrors of a mind diseased; the childlike gentleness and calm induced by fond devotion—these and other developments of the character were presented with rare skill, earnestness and sincerity by its interpreter. In brief, Mr. Willard's remarkable treatment of this exacting role signally revealed the extent of his artistic resources and vastly deepened the splendid impression he had made upon metropolitan audiences.

Mr. Carleton played John Ruddock so discreetly that that unpleasant person's industrious villainy seemed consistent and rational. Mr. Matthews' Dr. Driscoll and Mr. Gardner's Percy Palfreyman were satisfactory performances. Mr. Massen was burdened with the part of a sentimental lover whose goody-goodyism appeared to overwhelm him.

Miss Burroughs was womanly and tender as Edith. Miss Hutton played Madge Davoren spiritedly. Ruddock's fawning relatives (own cousins to the heirs in Lord Letton's comedy of Money) were well acted by Messrs. Harbury, Cane and Winter and Mesdames Phillips and Rogers. But Mr. Jones, having created these relatives, did not know what use to make of them. For ten minutes by the watch eleven characters stood around the stage and all but three were silent during the whole of that time.

Garden Theatre.—Love and War.

Romantic drama in four acts, adapted from Paul Charton's *Devant l'Enfer*, by C. Haddon Chambers. Produced March 9.

General De Moissac.....	Mervyn Dallas
Jacques de Marsay.....	Eugene Ormonde
Georges Nellot.....	Arthur Dacre
Pierre Bernard.....	James Wallis
Henri Bernard.....	R. N. Hickman
Louis.....	Norman Campbell
Madame de Moissac.....	Katherine Allen
Jeanne de Moissac.....	Mrs. Berlan Gibbs
Madame Bernard.....	Amy Roselle
Therese.....	Nita Sykes

Love and War, which received its first production at the Garden Theatre on Monday night, is not likely to prove a startling success. The piece is theatrical—not to say conventional throughout. True, it contains several good climaxes, but they are decidedly Gallic.

Two young Frenchmen both love the same woman—not a very unusual circumstance. They both go to the Franco-German war with the understanding that the one who wins the most glory is to carry off the trophies of love. The girl prefers Georges Nellot, but at her father's solicitation consents to give Jacques De Marsay an equal chance for her hand.

During the war Nellot gains more distinction than De Marsay, and the latter, acting on the principle that all is fair in love and

war, runs his sword through his rival in order to check his inevitable promotion in case he (Nellot) succeeds in delivering important dispatches.

De Marsay thus returns from the war with the requisite amount of "glory" having delivered the dispatches himself. The only witness to his treacherous assault is Pierre Bernard, who is in De Marsay's power because his son, Henri Bernard, had been caught by De Marsay in the act of accepting a bribe for betraying military secrets to a German spy.

Georges Nellot, of course, recovers, and after some difficulty succeeds in getting Pierre to confirm the truth of his accusation against De Marsay, and the latter's criminal treachery is duly exposed. Georges gets the girl, and the other chap is ordered out of the country.

The cast contained some very good people. The best acting of the evening was done by Amy Roselle, and the scene in which Madame Bernard pleads with her husband not to expose De Marsay, and thus place the life of their son in jeopardy, was given with such a remarkable simulation of maternal eloquence that the actress was accorded a round of hearty applause.

Arthur Dacre looked soldierly and acted efficiently as Georges Nellot. He had the misfortune to sit on a stunning hat worn by Mrs. Berlan Gibbs, who personated Jeanne De Moissac, but this little contretemps did not seem to cause the lady any great mental anguish, and she threw a great deal of fervor into Jeanne's subsequent vows of constancy to Georges. It would not be wise, however, for Mr. Dacre to repeat the experiment.

Mervyn Dallas gave an acceptable character sketch of a French general, and Eugene Ormonde proved an effective villain in the part of Jacques De Marsay.

James Wallis threw considerable intensity into the role of Pierre Bernard, but his acting was very uneven and at times slightly grotesque.

R. N. Hickman extracted a deal of humor from the part of Henri Bernard, and Norman Campbell also did good comedy work in the part of Louis.

Katherine Allen was excellent as Madame De Moissac, and Mrs. Berlan Gibbs was seen to advantage as Jeanne. Nita Sykes, who was cast as Therese, should discard—in that character at least—the smirking ways and affected accent of a society actress.

The scenery was appropriate, and the smoothness of the performance gave evidence of proper rehearsal.

Lycium.—The Old, Old Story.

Play in four acts, by Walter C. Bellows and Benjamin F. Roeder. Produced March 9.

Philip Harleigh.....	Herbert Kelcey
Nathaniel Beekman.....	Charles Walcott
Sidney Beekman.....	Nelson Wheatcroft
Cyrus Bliss, M. D.....	W. J. LeMayne
Archie Sherwood.....	Fritz Williams
Roberts.....	Howard Morgan
Louise Schuyler.....	Georgia Carvan
Edith Bliss.....	Effie Shannon
Mrs. Ross Sherwood.....	Mrs. Charles Walcott
Mrs. Beekman.....	Mrs. Thomas Whiffen
Mabel Rogers.....	Stella Keny

On Monday afternoon, at the Lycium Theatre, a special matinee performance was given of a new play by two new-comers in the realms of stagecraft.

The play is entitled *The Old, Old Story*, and is by Walter C. Bellows and Benjamin F. Roeder. It is a comedy-drama, that deals with the serious side of life, and points out that transgression brings misery, and that love triumphs. That is *The Old, Old Story*.

The plot is plausible, and a few of the scenes, especially those in the third act, are strong. The dialogue is well written and effective, but never brilliant, and there is too much of it.

The "plunging" on Wall street of Sidney Beekman, junior, member of the firm of Nathaniel Beekman and Son, bankers; the imperiling of the house's standing; the suicide of the son; the love of the heroine Louise Schuyler, for Philip Harleigh, the hero, which is concealed for the reason that she is engaged to Sidney, whose death releases her; the discovery by Philip Harleigh that the senior Beekman, Louise's guardian, is the man who financially ruined Harleigh's dead father—these are the principal causes which the authors have combined to produce their dramatic effects. Incidentally the authors have woven some comedy passages of no mean order into the story.

The *Old, Old Story* achieved a moderate but not a substantial success. The expedients are rarely novel; but Messrs. Bellows and Roeder have constructed the piece carefully, and they have added to the list of American plays a performance that is creditable and shows a striving for the legitimate and the best.

The characters are similar to those that the members of the Lycium stock company are used to playing. The actors were conversant with their lines and acted, in each instance, with ease and, when necessary, with power.

Noble's.—From Sire to Son.

Melodrama in four acts, by Milton Nobles. Produced March 9.

Alfred Armitage.....	Milton Nobles
Jonas Harby.....	David R. Young
Peter Grimes.....	L. F. Howard
Marmaduke Mandrake.....	L. J. Loring
Hamilton Mandrake.....	L. K. Willard
Noble Armitage.....	Dollie Nobles
Armanda Stockup.....	Mary Davenport
Aurelia Stockup.....	Lizzie Lambert

Milton and Dollie Nobles made their reappearance in this city, after an absence of four years, on Monday night, at Noble's.

The play was *From Sire to Son*. It was written by Mr. Nobles and is now in its fourth season. Both Mr. and Mrs. Nobles were frequently applauded and were several times called before the curtain. Mr. Nobles acted the character of Alfred Armitage, an ex-gambler, alias John Oakley, with intelligence and earnestness. Mrs. Nobles sang "Home, Sweet Home" very sweetly, to the special enjoyment of the gallery.

From Sire to Son is a four-act melodrama. Acts I and II are laid in a California mining camp. Act III shows the salon of the Grand Hotel, Venice. Act IV presents a view of a castle on the Rhine.

The play is similar in its principal scenes and types to such plays as *Miss Davy Crockett*, *Nobody's Claim*, and *The Silver Age*. The plot is crude and is lacking in unity. On the other hand, it may be said that the sentiment is wholesome and the principal incident original.

The supporting company was efficient.

Garden.—Famille.

Marguerite Gautier.....	Sarah Bernhardt
Olympe.....	Vallet
Prudence.....	Grandet
Richette.....	Seylor
Armand Duval.....	Fleury
Georges Duval.....	Piron
Gaston Rieux.....	Angelo
De Verville.....	Robert
St. Gaudens.....	Munie

The beginning of the end of Sarah Bernhardt's New York engagement occurred, last Thursday evening, at the Garden Theatre with Dumas' familiar play, *La Dame aux Camélias*, as the bill.

Handicapped as she was with a wretched cast Madame Bernhardt's performance was very uneven. The first two acts were decidedly monotonous, and it was not until the latter scene was reached that the great French artist raised herself above mediocrity. For that, however, and in the final death scene she was fully rewarded by storms of applause.

The Armand of M. Fleury was an amateurish performance that often dangerously approached the ridiculous. He neither remembered his lines nor had a proper conception of the character. The others were equally bad.

What Madame Bernhardt or Mr. Abbey ultimately gain by bringing over these cheap companies, it is difficult to perceive.

Broadway.—Julius Caesar.

Mr. Booth appeared as Brutus, in *Julius Caesar*, last Thursday night, before a very large audience.

His interpretation of the part was, as usual, remarkably fine and keen. Energy, however, was lacking.

Mr. Barrett's Cassius was dignified and impressive. Mr. Lane's delivery of Mark Antony's funeral oration was excellent, and received two curtain calls.

Frederick Vroom, as Caesar, was painfully wilted. Miss Gale was the Portia.

Hamlet.

On Monday Hamlet was performed before an audience of fair proportions. Once again the spectators were doomed to disappointment. They waited vainly from the rise of the curtain to the final fall thereof for some evidence of Mr. Booth's pristine powers.

He read the lines with his customary fluency and melodious grace, but at times his voice was scarcely audible, while his acting lacked confidence and definitiveness. It was but a ghost of the old Hamlet whose fire, elocutionary effect and swan-like charm of movement approached nearer to the ideal of the character than any other within the playgoer's memory.

Mr. Barrett was impressive as the Ghost. The First Grave-Digger of Mr. Clarke possessed some merits, and Mr. Lane's Horatio was commendable. Miss Gale was a lovely Ophelia, but her atrocious mouthings and eccentricities of pronunciation were painful. The rest of the "competent company" (indeed the playbill) were mostly incompetent.

Othello will be played on Thursday. On Saturday night Mr. Barrett and Miss Gale will be seen in *Romeo and Juliet*, and on Monday next Mr. Booth will act *Cardinal Richelieu*.

Lycium.—Pillars of Society.

The matinee performance of *Ibsen's Pillars of Society* on last Thursday at the Lycium, enabled the graduates and students of Mr. Sargent's School of Acting to demonstrate the practical results of their preparatory exercises. It also served to show the dreariness of the one play of Ibsen's that seemed to give some promise.

The *Pillars of Society* has one effective scene, which was not in the least effective on this occasion, because Mr. Fawcett, who essayed the character of Bernick, was unable to make it tell. For the rest, the work is verbose and tiresome. The Ibsen fanatics find merits in the very defects of their divinity's products. His "realism" is evidently the commonplace unavailability in a writer who has not the dramatic instinct nor the technical knowledge that permits a playwright of ordinary capacity to make a drama that is interesting and theatrically effective.

In our humble opinion Ibsen is the veriest tyro in the art of playwriting. His pieces are sermons written in dramatic form, but lacking dramatic elements and the quality of dramatic expression. He is doubtless suited to the closet, he is not suited to the stage. Even the wildest of Ibsen fanatics cannot fail to vote him an intolerable bore when he is acted.

Miss Banks and Miss Fischer played Martha and Leona admirably. In other respects the cast—although creditable to Mr. Sargent's school—was scarcely up to the professional standpoint.

Fourteenth Street.—Myles Aron.

There was a large and generous audience at the Fourteenth Street Theatre on Monday evening to welcome W. J. Scanlan back to the metropolis in *Myles Aron*.

Mr. Scanlan was loudly applauded for his effective acting in the title role, and his singing was also appreciated.

Mattie Ferguson also came in for her share of the enthusiasm for her work as Maggie Farrell. Robert McNair was very funny as Pat Phelan.

Grand.—The Stowaway.

The *Stowaway*, a vividly realistic English melodrama, opened at the Grand Opera House on Monday night and attracted a large audience.

The play has successfully toured the country for three seasons past, and has

achieved great popularity with a certain class of theatre sight-seers. The thrilling scenes in which the play abounds and the effective mechanical arrangements were well received, and the entire company were frequently recalled. Among those in the cast who deserve special mention are Harry Brooks as the tramp Stowaway, Mark Lynch as the villainous schemer, and Walter Edwards as Tom Inglis, the hero of the play. Next week, George Thatcher's Minstrels.

Jacobs.—The Cattle King.

If there is any truth in the old saw, "no man hath a good market for poor merchandise," The Cattle King is one of the best of current dramas. It attracted an exceedingly large audience at Jacobs' Theatre on Monday night. The piece is one of the most lurid of border dramas, and contains an abundance of bluff and gusto.

J. H. Wallack appeared to advantage in the title role. The following players assisted him to develop the five acts: Lon Blanden, J. E. McDonough, Charles Crosby, W. M. Farnum, Gustav Colm, E. W. Phillips, Lena Onthank, Nettie Leland and Viola Crosby. Next week, The Fairies' Well.

Windsor.—Miss.

Annie Pixley attracted a very large house at the Windsor on Monday night in the old-time favorite, *Miss*. Her clever impersonation of the title role was loudly applauded, and several of her songs received a hearty encore. Joseph Brennan was quite effective as Nuba Bill.

John T. Burke as John Grey, Ben T. Grinnell as Templeton Fake, and George R. Sprague as Old Smith were all good in their respective parts.

The Mrs. Smith of Carrie Reynolds was rather tame, while Charles Brandt gave a strong portrayal of Juan Walters, her accomplice. Next week, The Wife.

Souvenir Night at the Casino.

The one hundred and fiftieth performance of *Poor Jonathan* took place at the Casino on Monday night, before a large but by no means enthusiastic audience.

Lillian Russell was indisposed and Grace Golden, who replaced her, sang her role in a very creditable manner.

Fanny Rice as of yore was the life and soul of the whole performance. The souvenir of the occasion was a musical album containing the words and music of the opera.

People's.—Herrmann.

Herrmann mystified East-side theatregoers at the People's on Monday night.

For thirty minutes the Professor set nature's laws aside by his various specialties in magic and mystery, including his new black art, and Strobenka, his latest illusion.

He was assisted by Madame Herrmann and Prince Awata, the Japanese juggler.

Koster and Bial's.—Variety.

Several new specialties were introduced last Monday at Koster and Bial's.

The Alexandroff Brothers, musical eccentrics: M. Sablon, the French mimic; Bessie Gilbert, cornet virtuoso; The Glimmerette acrobats; The Dandy Dragons, the new burlesque, and Carmencia, are among the attractive features of the current programme.

At Other Houses.

The Nominee at the Bijou is still a great favorite with the public. The business is large.

A Straight Tip is equally prosperous at the New Park.

This is the last week of *Sunlight and Shadow* at the Madison Square. Next Monday *The Pharisee* will be produced.

Men and Women is nearing the 200th night of its successful run at Proctor's Twenty-third Street Theatre. On March 25 there will be a souvenir performance.

The last weeks of The County Fair are announced at the Union Square Theatre.

Reilly and the 400 is packing Harrigan's.

Mr. Potter of Texas is nearing the end of its tether at the Star.

Manager Frohman is thanking his lucky stars that he produced *Nerves*. The piece continues to crowd the Lycium.

Only A Farmer's Daughter is the attraction at the Standard this week.

Jenny Hill is the great attraction at Tony Pastor's. People are turned away every night.

MR. BELASCO IS TOO VAGUE.

The following telegram, dated Wichita, Kas., March 9, has been received by the Editor of this paper from David Belasco:

"Am loth to believe you are aware of *The Mirror's* unwarrantable attacks upon me. Its editorial and news paragraphs in last issue are absolutely untrue.

"Months ago I formed new plans. In Mr. H. C. Miner's offer to me in connection with the Fifth Avenue Theatre, I saw greater scope for my work and the production of my plays.

"I am certainly at liberty to shape my own business policy without being involved in personal controversy or made the subject of public discussion."

We are not aware that Mr. Belasco has been "attacked" by *THE MIRROR*. We shall be glad if Mr. Belasco will specify the subject of his grievance, and if anything that *THE MIRROR* has published concerning his business affairs is shown to be unfounded we will be happy to correct it.

Meanwhile, there seems nothing to deny, contradict or correct.

ERRATA: In the twentieth line of the second paragraph of "The Usher" read "voice" for "win." In the thirtieth line of the fifth paragraph, in the same column, read "quant" for "great."

IN THE CENTRE.

Alfred Luger.

About the middle of this month THE NEW YORK DRAMATIC MIRROR will come into possession of a new home, located at the corner of Broadway and Fortieth Street. This will bring it into the centre of the New York theatrical world and will be of great convenience to its theatrical friends. All admirers of decency and enterprise in theatrical journalism will congratulate THE MIRROR on the evidence of its abundant prosperity.

HENRY E. DIXEY'S PLANS.

Barclay H. Warburton, Henry E. Dixey's manager, was in the city last week. He denies both the report that T. Henry French had secured his star for the Lillian Russell opera company, and that John Stetson would manage him.

"It's true though," said Mr. Warburton, "that Mr. Stetson made Mr. Dixey a wonderful offer. He offered to make him an equal partner in the Globe Theatre, Boston, if he would become the stock comedian of that house, with a salary besides of not less than \$1,000 a week. Mr. Dixey was to produce all the plays and then put them on the road, visiting but three cities—New York, Philadelphia and Chicago.

"Why didn't he accept it? Because he can make more than that on the road. His profits this season were never less than \$2,000 or \$2,500 a week. Besides he was perfectly satisfied with the way things were going. We're up in New England now, and on April 11 we shall come to the Grand Opera House in this city, playing six weeks in and about this city, and closing the season here. About June 1 Mr. Dixey, Nat Goodwin and I go to Europe together, remaining abroad seven or eight weeks. We shall have the costumes for Ben Woolf's new operatic comedy which we are to produce next season, made in London. In this piece Mr. Dixey will have a character that has never been burlesqued on the stage. We shall produce the piece on the road early in August and if it is a success, bring it into New York for a run."

THE AGENTS' MEETING.

Frohman's Dramatic Exchange on West Twenty-ninth Street was the scene of rather an interesting meeting of the Dramatic Agents' Protective Association last Saturday afternoon.

During the meeting a member of the firm of Simmonds and Brown was reported to have spoken disrespectfully in a printed interview of the variety element in the association, and the agents present objected seriously to being belittled. As a result they drew up resolutions in which they stated that they were all equally responsible and respectable despite the appellations attached to them.

One of the principal developments at this meeting was the organization of the Association by the adoption of a constitution and by-laws and the payment into the treasurer's hands of the annual dues. Tony Smith was admitted as a member, and it was decided that delinquent actors should have until April 11 to pay commissions to the agents. If they do not come to time, the blacklist will circulate, and they will not be recognized as customers.

BUT ONE COMPANY HEREAFTER.

"There is no truth in the report that the Held by the Enemy companies are closing on account of bad business," said Julius Cahn to a MIRROR reporter the other day. "This move has been contemplated since last Summer. The two companies will close for Holy Week a week from Saturday night, one at Louisville and the other at Williamsburgh. The best members of each company will then be selected and the two organizations merged into one.

"This new company, which will be the only one on the road, will begin its tour in the East, playing all the important cities.

"Both the old companies have been in existence for seven years, or since the play was first produced. Time for the present company is booked for the whole of next season, with only three weeks of one-night stands."

MRS. CARTER EVADED THE DOCTOR

The correspondent of THE MIRROR in Omaha writes: "Mrs. Carter claimed to be suffering from nervous prostration, brought on by her engagement in Chicago, the scene of her divorce troubles, and this may to a certain extent, account for the disappointment of Omaha theatregoers in her performances. Her troubles were heightened here by an action brought by City Physician Gagen, of Omaha, for medical advice during the divorce trial.

"The attorneys having charge of the prosecution of the claim, however, were not brilliant enough for Mr. Belasco, as, on a plea of indisposition, he had the performance of Saturday night postponed until about nine o'clock so that by prolonging the presentation of The Ugly Duckling it was Sunday morning before the audience was dismissed.

"The summons upon Mrs. Carter could not be legally served and the company left the city on Sunday morning for Denver."

OBITUARY.

George W. Hows, the dramatic critic, died at his residence, 121 West Twenty-second Street, last Friday. He had filled the position of dramatic editor on the Evening Express, now merged into the Mail and Express, the Daily Graphic, and the Star. Lately he had been writing dramatic notices for the Home Journal. Mr. Hows was a writer of considerable versatility, and contributed numerous articles on a wide range of subjects to the magazines and the daily press. His work, of late years, had been largely secured

by various syndicates. He owed his reputation as a dramatic critic to the fact that his criticisms were both readable and trustworthy. His judgment in dramatic matters was singularly accurate, and he never allowed "extraneous circumstances" to influence his opinions. Mr. Hows was a most congenial companion, and many of his fellow-workers in the ranks of journalism will feel his loss very keenly.

GIVES IT ALL.

St. Louis Star-Saving.

THE NEW YORK DRAMATIC MIRROR is one of the few publications to which the reader of stage news can turn with the assurance of getting all the current information there is in the line of theatricals.

PROFESSIONAL DOINGS.

MANAGER J. M. Hill and G. W. Lederer are actively organizing a vaudeville company to occupy the stage of the Standard next week.

BRADY'S Clemenceau Case company played to a profit of \$1,000 at the People's last week. It will be off this week, opening at Rochester next Monday.

W. A. BRADY'S COMEDIANS is the title of a company that will go out next season in a new farce-comedy written by Max Freeman.

MANAGER MINER has booked The Clemenceau Case company for a return date in May. The original company, under W. A. Brady's management, including Sybil Johnstone, Gus Levick, Charles Kent and Jennie Reiffarth will then be seen at the People's.

CONTRACTS have been signed by which The Bottom of the Sea will tour the Pacific coast from April until July.

MILLINER and CURTIS, the dramatic agents, have removed to the first floor of 1112 Broadway, where handsome offices have been fitted up.

LEW DOWNSTAIR will open with his own minstrel company the latter part of July in Wilkesbarre, Pa. He promises a number of novelties, including an entirely new idea in first-parts, while his own monologue will be entirely new.

MARIE HUBERT FROHMAN, under the management of Wilfred North, will present The Witch at Syracuse to-day (Wednesday) for the benefit of the Theatrical Mechanics' Association.

MARGARET MAY has made quite a hit as Taggs in the road company of A County Fair, which is principally due to the fact that she has a sweet voice and is a graceful dancer.

EMERIE EDWARDS has retired from Lytell's Hands Across the Sea company, and will be in New York this week in search of another engagement.

CON T. MURPHY, the author of The Ivy Leaf, Fairies Well, etc., is in this city directing the rehearsals of his new comedy O'Dowd's Neighbors.

PINKER's new comedy, Lady Bountiful, was produced at the Garrick Theatre, London, last Saturday night, and is said to have made a success.

LICENSING INSPECTOR CHANDLER, of Newark, N. J., has taken measures to prohibit the local bill-posters from posting objectionable lithographs throughout the city.

A TELEGRAM was received from William Collier, on Monday, to the effect that he had resigned from The City Directory.

BEN GRINNELL, of Annie Pixley's company, who has made a hit in Kate, is writing a new song which he will shortly introduce in Miss Mr. Grinnell is also the author of the medley in Miss Pixley's play.

INFLUENCE, or True Love Never Runs Smooth, is the title of a new comic opera to be put on the road in April by J. F. Warner, opening the season in New Haven. A strong company is to be secured.

MANAGER W. D. MANN writes most enthusiastically regarding the success that his stars, Evans and Hoey, have had in Chicago. After playing at the Columbia Theatre to almost \$5,000, they went to the Haymarket, opening on Sunday night to \$1,531. Taking into consideration the fact that this is the nineteenth week of A Parlor Match in Chicago, the receipts are decidedly flattering.

J. D. LEVY and company, the managers of Mark Murphy, intend to distribute colored plates of the latest Parisian fashions in advance of O'Dowd's Neighbors, to interest and attract the feminine contingent in the various cities where the piece is booked.

HORACE RANDALL has made a hit in the burlesque of The Dandy Dragons, now running at Foster and Bial's.

H. L. REID, the scenic artist, has just completed a mammoth model of the scenery to be used this Summer in the open air entertainment of King Solomon. Mr. Reid will be remembered as the designer and painter of the scenery of Nero at Staten Island.

JOHN E. HENSHAW, of Henshaw and Ten Broeck's The Nabobs company, has met with a sad bereavement. His mother, Mrs. T. G. Henshaw, died unexpectedly of paralysis on Feb. 22.

JUDGE FREEDMAN gave his decision last Monday in the suit brought by James C. Duff against Lillian Russell, arising from the prima donna's refusal to wear tights in the Queen's Mate, and from her subsequent breach of contract in singing at the Casino. Judge Freedman decided that Manager Duff was entitled to \$2,000 damages.

EDWARD COLLIER and George Wessels have been engaged by Edward Stone for Lillian Lewis' support. The company will open on March 30 in the South.

A DE FOREST from Boston says that the Boston Theatre was crowded on Monday night by an enthusiastic audience to witness the first performance in that city of Jacob Litt's latest comedy success, Von Yonson, and that Gus Henge made a hit in the title role.

FRANK ALLEN and May Jordan have left the Soap Bubble.

JOHN J. HALL has joined Bishop's Mugs Landing company.

One of the features of O'Dowd's Neighbors will be a song and dance by a quartette of pretty girls in the costume of Richard Mansfield as Beau Brummell.

JAMES H. MEADE is to direct W. A. Mestayer in The Grab Bag, the tour opening in April.

The Witch will be presented by Marie Hubert Frohman at Meriden, Conn., on March 20 for the benefit of the Merry Men Social Club.

The gross receipts for the four weeks' engagement of the Kendalls at the Hollis Street Theatre, Boston, were \$41,000.

The Kensington Gardens at St. Joseph, Mo., will be opened on May 1. The Duff company and other opera companies will appear there during the Summer season.

HELEN DAYRAY, according to newspaper gossip, is endeavoring to secure a play and an opening in London.

WILTON LACKAYE did not study the part of Pierre in the version of The Clemenceau Case presented at Niblo's last week, but used the lines from Mr. Fignon's edition. He was enjoyed from repeating the performance on Wednesday night, but he studied the new role and reappeared on Thursday.

On Thursday night the Albion Club will listen to "Stage Talks" by several men connected with the stage and journalism. Among those expected to entertain the club and its guests with reminiscences and anecdotes are A. M. Palmer, William Winter, E. S. Willard, Joseph Hutton, Harrison Grey Fiske and J. R. Towse.

"THE DRAMATIC MIRROR has made many gallant fights against play piracy and has been of incalculable service to American managers. It has driven piracy out of the better companies, relegating it to the wandering bands of barnstormers, who are here to-day and gone to-morrow and who have everything to gain and nothing to lose."—John R. Munkin in Spirit.

The Casino Theatre, at Middletown, N. Y., which was destroyed by fire Feb. 27 will be rebuilt. Horace W. Corey, one of the proprietors of the Casino, writes: "Of course all dates and contracts are necessarily canceled. The new Casino will be put up as soon as possible. We hope to have a larger and better house open by Sept. 1."

VERNON RANDALL, of the Zeffie Tilbury company, who has been ill for some time past at Waterbury, Conn., is rapidly improving, and will soon join his company.

The scene of the first act of Thou Shalt Not, which is to be produced at the Union Square Theatre on March 10, represents the Madison Square apartments of a fashionable bachelor, and is being prepared by Homer F. Evans. Harley Merry is at work on another effective scene taken from the novel of Albert Ross. The cast will comprise E. J. Henley, John Glendinning, William Haworth, Alexis Markham, W. T. Donnelly, Frank Hatch, J. T. Linegan, Mauda Craigen, Marie René, Jessie Story, Eleanor Barry, Lee Lamar, Louise Raymond, Ada Montgomery, Ida Bushey and Jean Trevillion.

MARIE MADISON writes to THE MIRROR as follows: "I have heard that May Buckingham contemplates playing a new version of Dear Little Shamrock. If this is true Miss Buckingham will do so without my authority. She has no right either to the play itself or to the title. All infringements I shall prosecute to the full extent of the law."

CLARA RAINFORD and her little daughter, Lillian, are in the cast of Only a Farmer's Daughter at the Standard Theatre this week.

RUDOLPH ARONSON will give a benefit for the Sherman Monument Fund on March 10 at the Casino.

OLIVER BYRON will close on March 14 at Milwaukee. After a month's rest, he will go to Frisco for five weeks, to produce The Plunger, Inside Track, Across the Continent and The Soggarth. It is said that Mr. Byron has arranged to appear at the Avenue Theatre, London, before his next tour of this country begins.

THE LAMBS' public benefit netted something more than \$2,500, it is said. The Lambs are a very literary crowd, as everybody knows, so the announcement that this money will be devoted to the purchase of books for their "library," creates no surprise.

"STUART CAPRICE" is the title of an instrumental piece composed by Miss Ida Benedict, of this city, and dedicated to Jane Stuart, of Mr. Crane's company. It is a dainty, "dainty" bit of music, showing considerable originality and an undoubted appreciation of the popular taste at the present time. Miss Benedict is also the author of "The Senator Waltzes."

During the Bloch-Barrett engagement at the Broadway no courtesies are extended to the profession. Actors writing for seats receive in reply a printed card stating that the free-list is suspended.

E. W. VARNLEY has booked twenty-one weeks of time for The Verdetta, which is to receive a new scenic production next season, with W. A. Whitecar in the star part.

HARRY WILLIAMS will not take out The Blue and the Gray next season, and the piece reverts to the proprietors, Shook and Collier. Manager Williams' enterprises for next season will consist of Katie Emmet in The Waifs of New York, and Minnie Palmer in A Mile A Minute, the melodrama recently produced at the People's, and of which Mr. Williams is equal owner with H. S. Taylor.

A NEW opera house has been recently opened at Cannonsburg, Pa. It bids fair to be one of the most popular opera houses in that section of Pennsylvania.

On account of the injunction obtained restraining Wilton Lackaye from playing the part of Pierre in The Clemenceau Case at Niblo's Garden last week, Edson Dixon performed the role on Thursday night, and was well received.

CONTRACTS were signed on Friday last by which Colonel J. P. Milliken is to manage the lecture tour of Frank Gates Rose, who resumed his career on Monday night at New Haven, Conn.

Mrs. Sot Smith has closed for next season to play the role of Mrs. Bender in the All the Comforts of Home company. Edwin Brown and wife (Louise Mitchell) have also been secured for that organization.

JENNIE O'NEILL PETER has decided, owing to the Lenten season, to postpone the date of her annual entertainment at the Manhattan Athletic Club Theatre, from March 20 to Tuesday night, March 24.

GEORGE W. LESTER has engaged William Lester, late of Lester and Allen, for his Never Happened company, which will go out next season. The other people engaged are T. J. Cronin, Dutch Daly, Lottie Collins, Jerome Sykes and Billy Lester.

JOHN C. RICE will produce at an early date a farce comedy called A Knotty Affair. The author is Herbert Hall Winslow. Mr. Rice says that the piece will both satisfy the public fancy for light entertainment and have a considerable amount of dramatic interest.

The Five A's say that the entertainment which they will give at the Broadway Theatre next Sunday evening will excel their previous efforts. Among those to appear are Jennie Hill, "the vital spark," Harry Kernell, George Fawcett, Peter F. Daly, Gus Williams and Elaine Edison. Tickets for the performance are on sale at the Broadway Theatre and at Tony Pastor's Theatre.

The Marquam Grand Opera House, Portland, Oregon, issued a souvenir programme, printed on old gold satin, on Feb. 10, commemorating the opening of this fine house, on Monday, Feb. 10, 1915. A picture of the Marquam appears on the programme, which contains a list of the executive staff and the attractions that are yet to appear during this season. A large gold seal, with the Marquam in miniature, attached to the programme, gives it an official aspect.

CRUEL LONDON, a melodrama by Frank Harvey, will be produced for the first time in this country on March 10 at the People's Theatre. Kate Claxton, Mrs. McKee Rankin, Mrs. Henry Vandenhoff, Vida Croly, John Glendinning, W. J. Constantine and Frederick Sidney will be in the cast. Charles A. Stevenson will direct the production.

SAMUEL STOCKIS, who was for seven years connected with the editorial staff of THE DRAMATIC MIRROR, has undertaken a new enterprise—a bureau for the supplying of theatrical news to the daily newspapers. He has established an office at Frohman's Dramatic Exchange. Mr. Stockis enjoys a wide professional acquaintance, he is alert, active and accurate, and if there is, as he confidently believes, a good field for his new departure he will fill it creditably and successfully. We wish him all the prosperity he deserves in the venture.

THE BOOMER closed its season of fourteen weeks at Canton, Ohio, on Feb. 23. Managers generally have conceded that the piece is far above the average farce-comedy. Dan Packard, the author, has found in the title-role a character well fitted to his talents, and has received favorable notices for presenting a new stage type. Mr. Packard has made arrangements for a Spring tour, which is to extend throughout the Summer and is principally in the Northwestern circuit. A new farce-comedy, entitled A Jim Dandy, by Mr. Packard, is to be played alternately with The Boomer.

MATTERS OF FACT.

R. W. Shertzing, of Mahanoy City, Pa., makes a specialty of supplying the profession with stage diamonds.

A gentleman wishes to place one thousand dollars and his services in a theatre or theatrical enterprise of good standing. He can be addressed care of this office.

Mary Holden typewrites plays and manuscripts of every description.

Sydney Chidley and Eugene Castel-Bert have entered into a mutual arrangement for the painting of high-class scenery and cycloramic work.

The Boston and Albany Railroad runs four trains daily between New York and Boston. The 4 P. M. is the only train between Boston and New York that is heated by steam from the locomotive.

Edwin Terry, at present playing juvenile parts with the Louns James company, will be at liberty after May 1.

The business that has been done this season at the Academy of Music, Reading, is highly gratifying not alone to Manager Misher, but also to all the companies that have been fortunate enough to secure time at this house. The indications are that the last part of the season will surpass all records at this popular theatre.

In this era of rapid transit not even Lent can stop the progress of Elmer E. Vance's realistic drama entitled The Limited Mail. The receipts at Havlin's Theatre, St. Louis, last week, amounted to \$5,322.30.

WILSON ENOS is a young actor of ability who has won deserved recognition this season in the character of the Earl in Little Lord Fauntleroy.

Carroll Johnson, the popular Irish comedian, will present, next season, a new picturesque drama of Irish life, entitled The Gossamer. The piece is from the pen of Edward E. Kidder, and will be produced under his immediate direction. The play will be carefully staged, and new scenery and mechanical effects will be introduced. Managers of first-class theatres can address Mr. Johnson as per route or Jacobs' Theatre, Third Avenue, New York city.

A STRAIGHT TIP!

"Macon" will write on sporting topics exclusively for THE DAILY CONTINENT. 10c every day.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per square line.
Professional cards, \$2 per line for three months.
Two-line "display" professional cards, \$2 for three months; \$1 for six months; \$2 for one year.
Managers' Directors' cards, \$2 per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "A") 50 cents per line.
Advertisements received until 10 A. M., Tuesday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$2; six months, \$1; three months, 50c. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage free.

The Dramatic Mirror is sold in London by our agents, the International News Company, Drama's Building, Chancery Lane, at Lou's Exchange, 40 Chancery Cross, and at American Newspaper Agency, 15 King William Street. In Paris at the Grand Hotel Marquis and at Brevin's, 17 Avenue de l'Opera.

Advertisements and Subscriptions received at the Paris office of The Mirror, 22 Rue de Rennes.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - MARCH 14, 1904

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BOJOU THEATRE.—The Summer, 8 P. M.
BROADWAY THEATRE.—H. C. HARRIS, 8 P. M.
CASINO.—J. J. JACOBSON, 8 P. M.
FOURTEENTH ST. THEATRE.—W. J. JACOBSON, 8 P. M.
GRAND OPERA HOUSE.—The Story, 8 P. M.
HARRIS' THEATRE.—H. C. HARRIS, 8 P. M.
M. S. JACOBSON'S THEATRE.—J. J. JACOBSON, 8 P. M.
MOSTER AND BIAL'S.—The Story, 8 P. M.
LUCKY THEATRE.—N. J. JACOBSON, 8 P. M.
INDISON ST. THEATRE.—S. J. JACOBSON, 8 P. M.
NEW PARK THEATRE.—A. J. JACOBSON, 8 P. M.
ROBERTS' THEATRE.—R. J. JACOBSON, 8 P. M.
ROBERTS' THEATRE.—R. J. JACOBSON, 8 P. M.
ROBERTS' THEATRE.—R. J. JACOBSON, 8 P. M.
STAR THEATRE.—S. J. JACOBSON, 8 P. M.
SUBBASTON'S.—J. J. JACOBSON, 8 P. M.

IMPORTANT NOTICE.

THE DRAMATIC MIRROR WILL OCCUPY ITS NEW OFFICES AT 1432 BROADWAY, CORNER OF FORTIETH STREET, ON MONDAY, MARCH 16. ALL COMMUNICATIONS SHOULD BE ADDRESSED ACCORDINGLY.

CUI BONO?

THE international copyright enactment, or to speak more accurately, the amendment to the domestic copyright law by which copyright is accorded to those countries willing to reciprocate with the United States, is at last a fact. It is doubtful, however, whether this new law, or amendment, will be of any material advantage either to foreign authors or playwrights. The persons that are likely to derive most benefit from it are American publishers and printers.

The conditions of the new bill are such that foreign dramatists, desirous to copyright plays in this country, will find serious difficulty in complying with them and but few advantages are to be gained that are not already enjoyed under the common law. Even the small satisfaction of publishing a play will be open to doubt, for several prominent lawyers who have studied the new law, are of opinion that anyone will have a right to import a foreign book into this country and adapt it or translate it at will. The foreign book or play that could not be so adapted or translated would be the author's translation or edition, printed from type set up in the United States.

We think, therefore, that while the advantage of copyright over stage-right remains dubious, foreign playwrights will be content to let their works remain under the protection of American common law.

EVERYTHING IN REASON.

WHILE we question the right of the Minnesota Legislature to make it a misdemeanor for women to appear in tights on the stage, we certainly approve of the city council's decision in Mankato, in the same State, according to which local bill-

posters henceforth will not be permitted to flaunt obscene lithographs before the public gaze.

It is needless to say that lithographs of this order are only resorted to by "snap" companies that, owing to the lack of anything approaching dramatic merit in their public performances, are compelled to pander to the lowest instincts in human nature in order to draw any audience whatever.

It would be manifestly absurd, however, to enact an iron-clad law against wearing tights where tights are used, merely to make an unusual and indelicate exposure of the female person, as, for instance, in the model scene of The Clemenceau Case, our public law-makers would be justified in prohibiting the performance as an indecent exhibition.

On the other hand, it would be the height of absurdity to prohibit tights when they are worn for a purely artistic purpose. Rosalind, Viola and other famous stage heroines would seem somewhat anomalous if our Aldermanic fathers insisted that those who personate these characters must not don doublet and hose, but stick to their petticoats henceforth and forever.

It would be almost as bad to return to the laws of SHAKESPEARE's time when women were not allowed to appear on the stage at all, and beardless boys with squeaky voices were supposed to act as realistic substitutes.

PERSONAL.

REFUR.—Henrietta Refur has left the Lights and Shadows company.

SELL-MAN.—Minnie Selgman has lost a diamond pin. She offers twenty-five dollars reward—no questions asked.

HARRIS.—Charles Harris, the English actor, now playing with Mr. Willard at Palmer's, has been engaged for the Lyceum stock company next season.

LESLIE.—Elsie Leslie will play in the Prince and Pauper another season.

CLARKE.—Harry Corson Clarke has been so favorably received in the light comedy part of Ned Bambridge in The Burglar that he has been offered a re-engagement for next season. Mr. Clarke has also been offered a summer engagement in comic opera.

FOSTER.—The novel of "Broken Barriers," by Ardennes Jones-Foster, is being dramatized.

JEAMANS.—Jennie Jeamans has signed a two years' contract with the management of Blue Jeans to play June in the piece of that name. Laura Burt, the understudy of Miss Jeamans, will play the part in a second company, to be organized for next season.

LEE.—Amy Lee who, three years ago, was a member of Harrigan's company, has returned to the fold. She has been re-engaged to play the part of Eveline Gale in Reilly and the 40s.

CARLYLE.—Marie Carlyle, the sourette and comedienne, is studying at the Boston Conservatory. She has been offered the star part in a farcical comedy by Eugene Wood, of Chicago. But Miss Carlyle is modest and prefers to remain a year or two longer in the ranks before venturing into the stellar field.

STEARNS.—Frederick K. Stearns, the well-known correspondent of THE MIRROR at Detroit, Mich., is endorsed by the press throughout the country as the most eligible and strongest candidate for the presidency of the reorganized Amateur Athletic Union. Delegates of the five sub-associations will meet in New York on March 18 to elect officers. Mr. Stearns is president of the Central Association, and is as enthusiastic in all matters pertaining to the athletic world as he is to those of the drama and music.

POTTER.—Jennie O'Neil Potter will give her annual entertainment under the auspices of the Manhattan Athletic Club at the club's theatre, on the night of Friday, March 20. This will be Miss Potter's last appearance in New York prior to her departure for London, where she makes her debut under the patronage of Mrs. John W. Mackay.

AKERSTROM.—Ulle Akerstrom will make her Philadelphia debut at the Arch Street Theatre, next week. She will appear in Pittsburgh the week following.

RIAL.—Jay Rial has resigned his executive position with the Cora Fanner company in order to go with Rose Coghlan for the rest of her tour.

DOCKSTADER.—Lew Dockstader claims that he is almost on his feet again. He has had a long season with Primrose and West's Minstrels of which he is still a member, and he has paid thousands of dollars of old debts.

HORNBLow.—The March number of the Cosmopolitan Magazine contains a finely illustrated and well-written article on "Beauty on the French Stage." Edouard Mehe, the writer of the article, is otherwise known in journalistic and theatrical circles as Arthur Hornblow, of THE DRAMATIC MIRROR.

CHAMBERLAIN.—Ada Chamberlain, formerly of The Crystal Slipper company, is now playing the part of Kate O'Neil in Money Mad.

SOTHERN.—E. H. Sothern's season will end about June 1. He will then take a trip to England. Four weeks will be devoted to vacation—two to sea sickness. Mr. Sothern will open his summer season at the Lyceum with a new play. He will continue to play under the management of Daniel Frohman for three years.

JACKSON.—Adolph Jackson has joined the Money Mad company to play the part of Jack Adams. He has been engaged by W. H. Crane for next season.

MONTGOMERY.—George Edgar Montgomery has been appointed dramatic critic of the Recorder. Mr. Montgomery's work as the critic of the New York Times several years ago was such as to justify us in extending our congratulations to the Recorder on its choice.

FROTHMAN.—Marie Hubert Frohman attended the premiere of Ibsen's Pillars of Society at the Lyceum Theatre on last Friday afternoon. The orchestra gave this lady a pleasant surprise by playing certain music from The Witch between the acts.

SEARLE.—W. H. Crane has accepted the play that Clinton Stuart wrote for him on the scenario approved by Mr. Crane six months ago. It is a comedy in four acts and deals with American life.

OUR DRAMATIC TOYMAKERS.

Page 1.

THE MIRROR's artist has waxed facetious. With considerable humor he initiates us into the mysteries of our dramatists' work.

As a central figure we see those indefatigable toilers, Henry C. De Mille and David Belasco busy hewing a play out of a solid block of dramatic material. It will be observed that Mr. Belasco is doing the hewing, while Mr. De Mille, with a coldly critical eye, carefully examines each piece of work and polishes it up for the market.

To the right the familiar face of Augustin Daly, with its "there's-no-appeal-beyond-Cesar" air, is capably depicted. The only feature missing is the dilapidated hat that has done Mr. Daly good service so many years. Round his neck, however, our artist has placed an appropriate symbol of his dramatic methods. Tattered remnants of certain masterpieces that Mr. Daly has lately "improved" serve as a suitable frame.

Just opposite on the left we see the pleasant features of Mr. Bronson Howard—the recognized chief of our native dramatists. Mars is the presiding deity among Mr. Howard's dramatic gods, and out of a piece of wood the playwright is cutting soldiers for Shenandoah.

Henry Guy Carleton is arrayed as an animal trainer, with his left arm down The Lion's Mouth. Note the evident discomfort of the lion. Immediately above Clinton Stuart, gracefully attired as a little Lord Fauntleroy, is blowing dramatic soap-bubbles with much enthusiasm. In this we fear our artist has allowed his sense of humor to run away with his sense of justice. Mr. Stuart has written several charming plays, several of which have not vanished into thin air.

Charles H. Hoyt with his curious menagerie of Texas Steer, Brass Monkeys and Rag Babies is also easily recognized. To the right the classic Brander Matthews is hard at work planing a plot. The wood is obstinate and the tool lacks edge, and Mr. Matthews thinks playwrighting is no easy work. Edgar Fawcett just above is endeavoring to adapt his characters to the theatre's wardrobe.

The dramatic worker who has every appearance of being very weary is Mr. Sydney Rosenfeld whom we see at the bottom to the right. Around him are the various kites he has attempted to fly and that have been shattered by the high wind of public criticism.

Our Archibald, picturesque as usual and accompanied by his friend, Mr. Potter of Texas, holds up to the public eye another of his favorite views of Venice, and with genial Josh Whitcomb happy among his wheat fields, cows and milk-maids and the cartoon is completed.

LETTERS TO THE EDITOR.

MR. STALL REUTES THE FACTS.

ST. PAUL, Minn., March 4, 1904.

To the Editor of the Dramatic Mirror:—
SIR: Will you kindly allow me to correct the statement of your Portland, Ore., correspondent, that I was arrested, being charged with embezzling music of my opera, Said Pasha, while in San Francisco.

The true facts of the matter are that I spent two weeks in San Francisco, during which time I was never troubled by John Kreling—one of the Kreling Brothers—who came East with my opera to act as manager. On my arrival in Portland the above mentioned party met the Kreling Brothers as Mr. William Kreling would have nothing to do with the opera party's queer dealings—sent on to Portland to arrest me on charge of embezzling orchestration of Said Pasha. The matter was explained to the authorities in Portland and no arrest took place and John Kreling's plans to do further mischief were frustrated by the refusal of Governor Markham of California to sign papers necessary to arrest me in another State. The only inconvenience to which I was put was a lawyer fee and the price of telegrams to my attorney in San Francisco and St. Louis.

The whole affair is another chapter of the Said Pasha suit two years ago in St. Louis, which was detailed in full at that time. I will only add that the orchestration is not, and never was in my pos-

session, but is in Mr. Kreling's hands and is likely to remain there until John Kreling pays me of the claims against him.

I have signed contracts with a popular manager for a new work, and I trust, when the opera is produced that the American people will show the same good feeling towards a foreign composer, who has won his first fame in their midst as they have shown to my past two efforts, and I shall endeavor to prove to them that when treated honorably, I can be fair in my dealings.

Yours very truly,

RICHARD STALL.

CHARGED WITH PIRACY.

PHILADELPHIA, March 2, 1904.

To the Editor of the Dramatic Mirror:—
SIR: In the interest of theatrical morality, I wish to call attention, through your columns, to the piracy of my play, Dad's Girl, by Kittie Rhoades and her manager, W. R. Ward, in the smaller cities of New York and Pennsylvania. This young lady advertises herself as starring in Inside Track, by permission of Oliver Byron, and Uncle Daniel, by permission of Rachel McAuley, but she does not state that she is making frequent use of my play, under the title of Polly, or an old Man's Darling, or that, for the purpose of concealing the theft, she has changed the names of the characters, as follows:

Original.	Phased Version.
Paul H. H. H.	William H. H.
Stephen W. W.	Stephen W. W.
Charles W. W.	Charles W. W.
Joe W. W.	Joe W. W.
Angelo W. W.	Angelo W. W.
Angelo W. W.	Angelo W. W.
Angelo W. W.	Angelo W. W.
Angelo W. W.	Angelo W. W.

The printed synopsis of act-endings of Polly correspond perfectly with that of Dad's Girl. I have positive information that Manager Ward was notified some time since that he was producing, without any license whatever, a garbled version of Dad's Girl, but, in spite of it, like the brook, he goes on, and probably will go on forever, unless self-respecting managers call a halt under this warning. This is not the first time Kittie Rhoades and Manager Ward have been surprised in acts of piracy.

Respectfully,

E. J. SWARLEY.

Author and owner of Dad's Girl.

A REJOINDER FROM MANAGER ARTHUR.

AMESBURY, MASS., Feb. 25, 1904.

To the Editor of the Dramatic Mirror:—
SIR: I am very sorry to once more contradict the statement that The Clemenceau Case, which played with me Jan. 26, stranded at this town.

In consultation with Mr. Mahoney, your correspondent, he informed me that he did not know who furnished the information by which it was first mentioned in THE MIRROR. Judge of my surprise when glancing at THE MIRROR of last week, to find a letter in which he acknowledged the information and reiterated that it did strand.

I have gone to some trouble in this matter and herewith enclose you a letter from the landlord at whose house the company stopped, and who furnished the transportation by which the company made their next stand, only eleven miles from this town, and the letter will speak for itself in regard to payment of their bills. The landlord said to me that he was sorry to have them go. There was no attachment, no trouble of any kind. Their share of the receipts was \$2.25, which was ample for their company.

The only reason I can give why Mr. Mahoney should state they stranded, was to coincide with THE MIRROR's views in regard to Clemenceau Cases, and I can vouch for the good treatment rendered him by their manager, who, for my part, is pleased to extend any courtesy I can to THE MIRROR's representative.

If Mr. Mahoney had told me in the first place that he wrote the information, instead of denying it, I would not have contradicted it or him, as he is one of my personal friends, but, in justice to myself, I am compelled to write the above. I trust you will place this before your readers. It is rather lengthy, I know, but I can furnish further evidence if desired, that they were not stranded at this place.

Very respectfully, A. C. ARTHUR.

NOT ZOZO'S MANAGER.

NOBNOTON, Conn., March 1, 1904.

To the Editor of the Dramatic Mirror:—
SIR:—One of the New York dailies implied that my play of Zozo had closed, out West, and that I was in some way to blame.

I have not managed Zozo for more than three years. It has been out on royalty during that time. It has been so advertised all these years, and I am no more responsible for the quality of the performance or length of its season than is Hoyt and Thomas or any other owner of a play out on royalty.

The play has been continually on the road for the past twelve years, and even now I have no official notification of its having closed its season, but, in any case it is unfair to couple my name with its misfortunes, if it has any.

Yours respectfully, C. R. GARDNER.

HAD TROUBLE WITH CORDRAY.

PORTLAND, Ore., Feb. 19, 1904.

To the Editor of the Dramatic Mirror:—
SIR: I wish to make a statement of facts to you which I am sure will be of benefit to all professionals.

Last Summer, while in New York city, I received an offer from John F. Cordray, of Portland, Ore., through his authorized agent, Clara Keating, to play leads for fifty-two weeks. After much telegraphing back and forth, on Monday, June 28, contracts were signed in New York for season of '03 and '04, said season to comprise fifty-two weeks, and to begin on July 21.

The night of July 21, I opened here at Clatside in Fashion's Slave, and J. F. Cordray telegraphed to papers and agents the following: "Lyons" opening a regular ovation; big success." Since then I have played nightly (Sunday included) for thirty weeks, a new part every week, running the whole range of the drama, from rough sourette to the most taxing emotional and legitimate parts. That I have given satisfaction in every respect, I have but to refer you to the local and dramatic critics, the managers of the other houses, and the public at large.

After having played some twenty-four weeks, Mr. Cordray informed me that he contemplated closing his regular season of '04 about Feb. 1, and that he would give me two weeks' notice, as by closing his season he thereby canceled my contract. "But," he said, "I would like to re-engage you for our Seattle house, and have you make a new contract." By my old contract I was entitled to railroad fares and sleepers to and from New York city.

I asked him how long a contract he proposed to sign with me for Seattle, and he said eight weeks. Would I still receive railroad fare and Pullman back to New York? No, No, you see, I was virtually pay him about \$20 for the privilege of playing eight weeks, which my contract covered, anyhow. I refused to sign a new contract, saying that the original one was good enough for me.

Mr. Cordray did not close his season on Feb. 1, but on that day he posted up a notice that the regular season of '04 at Cordray's Theatre would close on Feb. 15, and on the same date he tendered me a written notice to the same effect.

But he did not close his house on Feb. 15, for on that night I played. The night of Feb. 15 he opened with The Phoenix. So you see that in order to close my contract he simply made an arbitrary statement that he would close his house.

Now, in order to show what extreme measures managerial spite may take, I enclose you a clipping from the Evening Telegram. I shall stay here and bring suit for breach of contract. My attorneys are filing the papers now. Mr. Alexander Brown, Mr. Spies, or Simmons, can tell you that I came here for one year. Since I have been here he has had continued trouble with people at different times, and I presume you will later hear from some of them.

The above is a simple statement of facts, and I trust that you will use the same for the benefit of other professionals whom Mr. Cordray may try to engage.

Sincerely yours,

ESTHER LYONS.

[But Miss Lyons fails to explain why she consented to appear, during the term of her engagement, in plays that Cordray pirated, and that she must have known he had no right to produce.]

(EDITOR DRAMATIC MIRROR.)

THE USHER.



Read him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

I have received an anonymous letter from a reader who takes exception to my remarks last week, on the subject of actors remaining on the boards after they have been overtaken by age or infirmity.

My unknown correspondent says that my remarks "seemed to point decidedly to Edwin Booth," and stigmatizes them as "unfeeling and unnecessary."

The writer goes on to say that Mr. Booth's appearances should be a cause for rejoicing, and any physical infirmity he exhibits should be permitted to pass unnoticed.

The presumption that my words were intended to apply to Mr. Booth is incorrect.

I had no individual actor in mind when I penned them, but I frankly confess, now that my attention is called to the matter, that the observations, in part at least, cover the case of Mr. Booth as distinctly as though he had directly suggested them.

I will give place to none in admiration of Mr. Booth, either as a man or as an actor, but it is useless to disguise the fact that his histrionic powers are fading rapidly and that there is little trace left of the grace and fire and force that used to enthral us.

This decadence is not a secret. It has been for some time past the source of regretful comment among his friends, and of disappointment and dissatisfaction to the general public.

Is it an unfriendly office to win the widely entertained opinion that Mr. Booth—who has won fortune, fame and universal esteem—owes it to himself, to his admirers and to his distinguished and honorable achievements to withdraw from the scene before the lustre of the past is dimmed and the younger generation of playgoers form an impression that will oppose itself to mellow recollections of his prime?

I do not think any honest, clear-headed friend of Mr. Booth will hesitate to agree with me.

As for my anonymous correspondent—he or she—is disqualified from expressing a sound opinion on this subject, as the following extract from his—or her—letter demonstrates:

"No honor and no applause could be too great for Edwin Booth in consideration of all he has been to the stage for the past thirty years, even if he should be able to do no more than sit in a chair and recite his part."

That is not friendship—it is fetishism of a sort that would not hesitate to encourage our great tragedian to become a spectacle for men and gods.

I do not think it is the sort of admiration that Mr. Booth either desires or appreciates.

Although playgoers constantly complain of ticket speculators, although theatre managers profess their wish to be rid of them, not one playgoer or manager appeared before the law committee of the Board of Aldermen, last week to aid Mr. Harrigan in his fight for the repeal of the ordinance licensing speculators.

It was another illustration of the indifference that many supposedly interested persons feel toward subjects of general complaint. When the time to act comes they are never on hand.

It is too bad that such an excellent opportunity to strike a decisive blow at the evil of curbstone speculation was lost.

The Prodigal Son was more of a frost than anticipated.

Mr. Daly's actors—with one exception—were unequal to the demands of a pantomimic representation, and the performance was undeniably tedious.

The one bright spot in the piece was Adelaide Prince's Phrynette. Indeed, her success gave such strong emphasis to Ada Rehan's failure that Mr. Daly was induced by it to make the hasty withdrawal of The Prodigal—so saith gossip, at all events.

I doubt whether this great play without words would have been a 'go' in this city even had the Parisian cast been imported—a plan that one or two managers seriously considered last Summer—but we would have seen it played creditably.

"We know what kind of plays the managers don't want," chortles the army of embryo playwrights, "but in Heaven's name, what kind of plays do they want?"

They have but to read the symposium of managerial dramatic wants published elsewhere in this issue in order to ascertain the requirements of our leading producers of plays.

But these instructive contributions will repay perusal by all classes of readers, inasmuch as they explain just where the writers stand on the subjects of art, and the relation of the theatre to the public at the present day.

NEW THEATRES DOWN SOUTH.

Just after the war the Southern states were in no mood or condition to greet with any extraordinary amount of cordiality the traveling theatrical company that had the hardihood to make a tour through that section. The inhabitants were concerned in the more serious and vital needs of their condition. Returning from the battle-fields, the soldiers in gray, had found desolation and ruin.

With dauntless energy they changed their swords to plough-shares and began life anew. The present prosperous status of the whole Southern country, is a monument to the fact that they have done their work well. The South is fast becoming the greatest wealth-producing region on the face of the globe.

The Southern people are essentially an amusement-loving people. The war crushed out much of their buoyant spirit, and for years after the surrender, the South was a poor held for the dramatic profession. Gradually, however, the old desire for theatrical entertainment returned, and year after year found the Southern route growing more and more lucrative. The season of 1899-00 was a gratifying one to the best companies that made dates in that section, and the present season bids fair to surpass any previous record, if we may credit the accounts given by managers and advance men.

Simultaneously with the increase of theatrical business in the South, is the large accession of new opera houses. A number were built and opened last year, and many more will begin business during this and the coming season.

At Baltimore, W. B. Gray, of Washington City, is preparing plans for the building of a three-story theatre, 70 by 244 feet, for J. L. Kernan, which will be erected on the site at present occupied by the Oratorio Hall, which has been purchased by Mr. Kernan, and the old building will be torn down. The new theatre will cost \$75,000. It is to have a seating capacity of 1,500. The house will be heated by steam, and will be supplied with electrical appliances and all other accessories of the modern theatre.

At Louisville, Messrs. Harris, Britton and Dean have purchased a building which will be remodeled for theatre purposes. J. B. McElfatriek and Son are preparing the plans. It is to be fireproof throughout, and lighted by electricity.

In the new Virginia town of Roanoke, a company has just been organized with a capital stock of \$75,000, for the purpose of building what it is claimed will be the finest opera house in the State. The officers of this company are R. H. Woodrum, President; E. Ximinger, Vice-President; W. F. Baker, Secretary; J. W. Coon, Treasurer, with Messrs. C. Markley, M. H. Clator, F. E. Kemp, S. S. Brooke, S. M. Gambill as directors. The company has purchased an eligible site, and architects are now at work drafting suitable plans for the building. The work of constructing the house will begin at an early day, and it will be ready for occupancy by next season.

An effort is being made at Abilene, Tex., looking to the organization of a company for the purpose of building a new opera house.

Basic City is the name of a new manufacturing town in Virginia that will be one year old in May next. Before it had attained the age of eight months a company was organized to erect an opera house costing \$50,000. J. H. Lightner is the progressive spirit at the head of this enterprise. Plans and specifications have been prepared, and the work of construction will be begun very shortly. The building will be of pressed brick, three stories in height, 115 by 75 feet in dimensions. The growth of this town has been remarkable, and by the time the new opera house is open for business there will be probably eight or ten thousand people in the place.

There is a new opera house in course of construction at Seymour, Tex., which will be completed in time for next season's business.

A new opera house is to be erected at Waco, Tex., by a company recently organized for that purpose. The plans for the new building have been accepted, and work has commenced.

At Raleigh, N. C., W. B. Baum, of Norfolk, is reported to be negotiating to build a new opera house.

At South Boston, Va., Alexander Bruce is preparing to erect an opera house.

At Greenwood, Miss., Ragdale and company are arranging to put up a new opera house.

A company is being organized at Elizabeth City, N. C., to erect a theatre.

At Gainesville, Tex., the Commerce Club contemplate erecting an opera house, to cost at least \$10,000.

At Sheffield, Ala., Henry Meyer, of New York, will build, this year, a new opera house, to cost \$10,000, which will be three stories in height and will contain all modern theatrical accessories. The plans are now being prepared, and work on the building is shortly to commence.

HARD ON THE BALD HEADS.

No more will any creatures in pink tights and brief skirts lit across the stage at the Casino. Nor will the blatant buffoon with scarie, nose and hose and grotesque garments cavort.

The operetta of picturesque costume, of distant clime, of olden period, has got to go. So said Rudolph Aronson to a representative of The Mirror.

"When I brought out Poor Jonathan," said Mr. Aronson, "I had doubts as to the results of the innovation of the modern dress for the singers. How the public would take to dress-coats and ball-dresses in place of picturesque and grotesque costumes, I didn't know. I find, though, that the public takes kindly to the change, for the business of Poor Jonathan, up to date, is twenty per cent. ahead of Ermine and The Grand Duchess—my principal successes hitherto.

"I think New York has had enough of

tights, and of Eastern, Persian and Louis XIV. dresses. I have no doubt but that all operettas will now fall in line with Poor Jonathan. I understand that Sir Arthur Sullivan's next opera will be a 'dress coat' one. Millocker, too, has, I understand, taboos tinsel and tights."

"What are the advantages of the change?" asked the reporter.

"It will cause the orchestra to be more musically. Why? Because, as the eye of the audience is not dazzled, it will be necessary for the music to be better, as the ear will be more on the alert. For the same reason the libretto must be better."

"Do you attribute the increase in the box-office receipts to the reform in dress?"

"Well, I most assuredly believe that it has much to do with it. There being no suggestion of ballet or 'fleshings' the mother of a family cannot hesitate to bring the entire household to the Casino."

"What of the bald-headed row?"

"That will die."

A SPECIMEN EXPERIENCE.

LINDAEN BUILDING, UNION SQUARE, N. Y.
NEW YORK, March 3, 1904.
Publisher New York Dramatic Mirror.

DEAR SIR:—I certainly received nothing but benefit from the insertion of the advertisement in your paper. I have had no more satisfactory patrons than those obtained through The Mirror. I enclose copy for reinsertion.

Very truly yours,

MARY HOLDEN.

ZOE GAYTON'S TRAMP.

THE MIRROR's correspondent at St. Thomas, Canada, writes: Zoe Gayton, the actress, who undertook to walk across the continent from San Francisco to New York, on a wager of \$2,000 and expenses, that she could not average fifteen miles a day and arrive at her destination not later than March 15, 1891, reached St. Thomas, Can., Feb. 19. She left San Francisco Aug. 27, accompanied by W. J. Marshall, her manager, J. L. Price, on behalf of the bettors, and her pet dog, "Beauty."

This far she has walked 2,829 miles, and is 159 miles ahead of time, expecting to arrive in New York early in March. She is in splendid health, confident of winning and weighs 139 pounds, having lost about 26 pounds during her weary tramp. She is greeted by crowds at every stopping place, and expects to organize a company upon her arrival in New York, to play Maceppa over the same route she is now traveling.

Miss Gayton is of Spanish descent, and made her debut as a ballet girl in the Devil's Auction years ago in New York. She has since played Maceppa and repertoire in all the larger cities.

A STRONG MINSTREL TROUPE.

Our Indian Relations, a satire on the recent Indian war, has been added to the entertainment given by the successful Al. G. Field Minstrels.

Manager Field writes: "Our business through Maryland has not been up to the standard, when compared with that done in the South. Eddie Moran and Crabbe have been on the sick list the past week. Numerous engagements have been made for the coming season, chief among which is a very high class European novelty.

"Originality will pervade the entertainment. The musical part, both vocal and instrumental will be of a superior order. A copyright has been secured for a new First Part."

CHARLES T. VINCENT'S PLAYS.

Charles T. Vincent is rapidly scaling the heights that the playwright must ascend to win fame and fortune. The other day a Moscow representative induced Mr. Vincent to talk about his plays and their production.

"The play of mine that Maggie Mitchell has accepted is a society comedy, entitled Lady Tom," began Mr. Vincent. "It is to be presented by a special company, to be organized in May, immediately after the close of Miss Mitchell's company's regular season. The piece is to receive a most elaborate production, under the direction of Ben Teal. It will probably go out for a supplementary season of four weeks.

"Fanny Rice, who will star next season under H. S. Taylor's management, will produce my musical extravaganza, Everything Goes in August. In this piece Miss Rice will play the part of Virginia Bright, who is nicknamed Cigarette. She is the ward of a penniless old Dutchman, Otto B. Schott, who suddenly comes to his senses and places her in a position of trust at the head of an enterprise with which he is connected.

"To this Virginia brings so much wit, business and executive ability, that she rapidly amasses a fortune for her uncle and herself. The piece ends with an excursion to Coney Island, in which scene the specialties are introduced during the general pollution. Miss Rice will introduce all her own specialties, besides giving glimpses of her successes at the Casino, and her dog, 'Carl,' will be seen harnessed to a milk wagon in the first act. The dog disappears, and a sausage-vender is suspected. Cigarette claims his entire stock on the ground that he has made away with the dog for manufacturing purposes, but, as might be guessed, the dog turns up all right in the last act.

"W. H. Powers is negotiating for the production of my new four-act romantic Irish play, Killarney, in which the great feature is a cave scene on fire. It will probably be produced for trial this season.

"The New Yorker, an American comedy-drama, is another of my plays for the production of which I am now negotiating with a prominent firm of managers. The first act of this play is laid in New York, and the other three in the South. It contains a sensation which I think will eclipse anything seen on the stage in several years."

GOSSIP OF THE TOWN.

IDA KLEIN, the American soprano, has been engaged by Abbey and Grant for their Italian opera company.

LOX STEVEN is now playing the part of Judge Knox with The Charity Ball company.

The tallest actor in the profession is said to be Charles F. Walton of the U and I company.

DORE DAVIDSON and Ramie Austen have changed the title of their new play, Green Lights, to Dangers of a Great City. A short season will open April 6.

FLORENCE BRIDLEY has given two weeks' notice and will leave The Limited Mail company March 15.

ROSA COOK, of the He, She, Him, Her company, desires The Mirror to say that she is the wife of George H. Adams and a descendant of the great equestrian Cook family of England. She further states that she always accompanies her two little daughters in their travels.

THAT happy combination known as George W. Lederer's laughing festival is coming Eastward. The receipts of the company out West are said to have been very large. The play, U and I, is a satire on the New York flat-house system.

JAY DURHAM, who has been doing newspaper work in New York, has now resumed his position as advance agent for Julia Marlowe.

J. H. HAMILTON and Adolph Adams have secured the rights of Our Strategists from Will H. Norton and will make a Spring and Summer tour with the play.

The dramatization of Thon Shalt Not, which is to be produced at the Union Square Theatre on the 30th inst., was made by Max Freeman, assisted by Albert Ross, author of the novel. Mauda Crigen, Marie René and Ellinor Barry will play the leading female roles, while Gustavus Levick, John Glendenning, and probably E. J. Henley, will also be seen in the production.

BILLY ROBINSON, the comedian of The Water Queen company, who has been ill for the past three months, in Chicago, is reported to be recovering.

MANAGER W. A. BRADY claims that his Clemenceau Case companies are doing a very large business. The Laura Baggart company played to the largest business of the season in New Orleans and has been booked for a return engagement Easter week, the week's profit to Mr. Brady being more than \$2,500. The Emma Bell company played a return engagement in Buffalo to \$3,500, and the business of the Sybil Johnstone company, now on the Pacific coast, is also reported to be very large.

PAUL NICHOLSON is organizing a vaudeville company with Van-Hoe and Omene at the head.

JAMES NEILL, leading man of the Mr. Barnes of New York company, has signed to return to his old love, the W. H. Crane company, while Annie Bancke (Mrs. Neill) has been engaged for Neil Burgess' County Fair company.

It is said that the entrance to Herrmann's Theatre is shortly to be altered at a cost of \$10,000. Marble steps, sixteen feet wide, will lead direct from the street to the rear of the auditorium.

AMONG the people engaged for Out of Sight are the Starr twin sisters, W. H. Shannon and Emile Groffé-Graft.

The season of Mr. Potter of Texas will end at the Star Theatre on the 14th inst. The next season begins in August.

MARION ARBOTT and J. Randolph Murray joined the Irish Corporal company at Akron, Ohio. They take the places of Rachel Dean and Lawrence Williams, whose engagements closed Feb. 20.

The business of A Straight Tip at the Park Theatre continues very large. Manager Dunlevy is endeavoring to buy up the attractions booked to follow Powers, in order that A Straight Tip may have an uninterrupted run. Commemorative souvenirs are being prepared.

FRANK DANIELS has re-engaged nearly all the prominent members of his present company for next season—Edward Morris, Robert Evans, William White, Lillian Barr, Hattie Waters and Lottie Glover. Mr. Daniels has in rehearsal, and will produce shortly, a new comedy of English origin, adapted for the American stage by Mr. Daniels himself.

HENRY ARTHUR JONES lectured at the St. Andrew's Hall, London, one Sunday recently on "Play-Making With Some Thoughts on Plot, Design and Construction in the Modern English Drama." The large hall was thronged with what is described as an immense audience, many persons being turned away from the doors. When will the American public take such an interest as that in the drama?

"May we not now safely conclude that the main elements of the dramas written for this country all contain—whatever the play be called, whether logically or illogically introduced, whether artistically or maritistically conceived—mostly, if not exclusively, strong dramatic selections, introduced for no other purpose than to move or startle an audience, farcical scenes and incidents aiming at nothing more than to create laughter, horse-play and song and dance brought in absurdly, simply to please the gallery gods; moral sentiments of the following kind: 'Rags are royal raiment when worn for virtue's sake,' introduced so as to make the audience hate the villain more and more, rather than to illustrate the feelings of the characters uttering such sentiments, poetic justice, coming in at the end, so that crime be punished and virtue rewarded? In other words, have not American playwrights been obliged to sacrifice their art to an unfeeling popular demand, not to say, a depraved popular taste?"—Alfred Hennig.

BY WAY OF INTRODUCTION.

UPON your interest and encouragement, my friends, depends the permanent establishment of The Woman's Page.

We shall not begin too ambitiously. For the present we shall appear but once a fortnight.

The Woman's Page will be devoted exclusively to the interests of the women of the stage, and will be written solely by women. The feature of the Page, as at present planned, will comprise:

1. An occasional signed article by a well-known writer, on a topic of interest to actresses.
2. Descriptions, and occasional illustrations, of toilettes worn on the metropolitan stage.
3. Criticism of young women that play minor parts, whose modest work escapes the attention of the critics.
4. Bits of advice, now and then, from experienced actresses, in the matter of playing parts in standard plays.
5. Equally important advice from a leading costumer, when necessary.
6. An obliging reservation of space for questions that may be asked, or grievances that cry for airing.
7. Last, and most important, the columns of The Woman's Page will always be open to the women of the stage for suggestions, readable contributions, discussions of timely topics, etc.

It is our desire that the department shall be both helpful and interesting, and criticisms of its contents as well as new ideas will be heartily welcomed.

Therefore, sharpen your pencil, dear woman!

Often there comes a quiet Sunday, when you don't have to travel, and may spend a few comfortable, lazy hours in your room at the hotel.

If the snow is falling perhaps you'll have a pleasant fire. When its flame has ceased to leap and has sunk to glowing stillness, ten to one that pictures will begin to steal among the embers; grim caverns of the Giant Despair; fair Hope's fantastic mountains, and symbols of memories or dreams.

Sometimes the pictures may be worth the painting.

Let's have your thoughts when you are in the mood—be they grave or gay!

Perhaps you are out of sorts with the whole theatrical system; maybe your road is not easy and you would fain rail a bit—if you dared. Then, too, you may have something to say. In all cases here is your chance. You can sign yourself Jane Doe, if you like, and write a back-hand for the nonce.

I've got here, on my desk, a great pile of letters, from the most distinguished women of the stage. They are all in sympathy with the motive of The Woman's Page, and as space permits I shall take pleasure in printing the many bright and helpful things they say.

One little missive—a telegram—which lies here before me, came almost as a message from the grave. It reads:

"The Woman's Page is an inspiration. We will all hail the good news with delight. All sympathy.—EMMA ABBOTT."

Two days after sending that characteristic manifestation of good will and hearty fellowship with all that tended to the good of a profession that was honored by her own spotless life, Emma Abbott gas died!

It may be that this greeting to The Woman's Page was her last message.

THE OLD LADY.

A GODSPEED FROM POLAND.

CRACOW, Jan. 31, 1910.

Dear Editor of Woman's Page:

I am delighted with the proposed plan, and I am sure that it will be beneficial to our profession and to art. I am glad to know that our interests are to have this special place. With all good wishes,

HELENA MODJESKA.

THE BELLE AND THE ACTRESS.

A fainty belle, with fair, patrician face, From shadowed box looked out upon the play. The while her taper fingers, heavy gemmed, A fan of creamy plumes did lightly sway. So calmly rose and fell her snowy breast, Where scattered diamonds flashed amid the lace, That none surmised a troubled heart beat there. Despite its owner's perfect youth and grace, Despite her lover's soul-enraptured gaze, And tender words, low spoken for her ear, Intensest envy seized her spirit sweet, And smothered for a time its native cheer. The play was Mary Stuart on that night, And where the queens hold parley in the park The grand young actress' woeful, thrilling voice, Aroused in coldest breast soft pity's spark. Her rival crushed, what plaudits shook the house! What bravos made the gilded arches ring! How happy must that creature be whose art Such honors for its worthy queen can bring! But no; the smile that curved her lip was false, And false the gesture as upon her heart, She placed her hand to bow her graceful thanks. No more herself than when she played a part, "And thus," complained the belle within her mind, "My life is stupid. Lover, friends and gold are mine; but greater far her blessings are. The joy her triumphs bring cannot be told. Could Fate direct me to forsake my home, And sever all the tender ties that bind, And offer me the crown of yonder star, To all woes life could bring I'd be resigned." And these the thoughts that filled the actress' brain. The adroit praise that I receive to-night, To-morrow will on others be lavished, be, My fame will shine with a diminished light. Oh, for a quiet life, the sweets of home, The love that blesses yonder fair young maid! To be adored like that I'd yield my crown, For love's sake, dear, while laurel wreaths must fade."

M. T. S.

WHAT THEY WEAR.

AMONG the prettiest gowns in town may be mentioned those worn by the ladies in the cast of Men and Women at Proctor's.

Madam Adams' first act costume is especially charming in its quaintness and girlish simplicity. It is a simple Gretchen of dark blue *fille*, with an under-petticoat of white broadcloth, edged with three rows of narrow blue and gold braid. The

Gretchen harness, worn over white mulle, is also of blue and gold.

Miss Adams' ball-dress is of Nile green *fille*, covered with the same shade of *marqueline de soie*. It is gathered very full at the waist, and falls loosely to the bottom of the skirt, which is finished with a ruche of pink roses and rose-leaves. The round bodice, cut low at the neck, is made of the *fille* entirely covered with the *marqueline*, which is stirred very full around the neck, and also about two inches above the waist line, down to the line itself. A long, narrow spray of green leaves, commencing at the left shoulder, falls diagonally across the front to the waist line on the right. The full half-sleeves of *marqueline* are trimmed with green leaves. This gown is charmingly suited to an *ingenue*.

Etta Hawkins' walking gowns are quite "stunning." The first is of tomato red henrietta cloth, slashed with an edging of black lins. The effect is striking. The second of white broadcloth in Louis XV. style, trimmed with gray bengaline silk. A pretty feature of this costume is the large white felt hat, which is caught up carefully with gray tips.

THE MODISTE.

When Lamb was in the Indian office a superior once rebuked him, saying: "I have observed, Mr. Lamb, that you come very late to the office."

"Yes, sir," replied Lamb, "but you must remember that I go away very early."

MRS. KENDAL'S SUGGESTION.

Dear Editor of Woman's Page:

Anything that will encourage young people, (the right minded, I mean) in our profession interests me deeply.

I hope that The Woman's Page will encourage ideas in the matter of dressing appropriately for the stage. That will be of great benefit.

By appropriate dressing I mean dressing our part after we have studied it, and felt what the character would wear.

We are so apt to buy a gown because we like it, and think it will answer for any part. Do I make myself clear?

Good wishes.

MADGE KENDAL.

ALBERT SMITH says that the main object of piano "variations" is to put the original air to as much personal inconvenience as possible.

HISTORY.

It is impossible to date the origin of the drama in England, but there is evidence that it existed as far back as the Conquest. It is mentioned by a monk of Canterbury, in a work written soon after the year 1100.

"London," wrote the monk, "instead of common interludes belonging to the theatre, has plays of a more holy subject; representations of those miracles which the confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs did appear."

These led the way to the Scripture plays. These Mysteries, as they were called, were performed in the churches on Sunday, and the performers were chiefly, if not wholly, the clergy.

In the year 1399 they presented a petition to Richard II. praying him "to prohibit some unexpert people from presenting the history of the Old Testament to the great prejudice of the clergy, who have been to great expense in order to represent it publicly at Christmas."

Presumably the "unexpert people" were actors.

THE ANNALIST.

A WOMAN never spoiled anything through silence.—German Proverb.

A TRUE EXPERIENCE PROMISED.

Dear Editor of Woman's Page:

I have lately passed through the tortures of Hades and the Elysium of Heaven, in trying to get one or both of my operas produced, and, as soon as I can, I will be happy to relate my *ex vivo* experience. With your permission I'll tell the truth.

EMMA S. STEINER.

HERE SHE IS!

I AM a Matinee Girl.

I am one of that giddy, flitting throng that ebbs down Broadway each Saturday afternoon with an American Beauty rose in its hat and a general air of unbridled girlishness in its combined get-up.

I represent the girls that have to form their theatrical opinions from afternoon performances, and I can tell you that a thorough, out-and-out matinee girl has more opinions to the square inch than a professional newspaper critic could originate in a year of first nights.

A great many mistaken ideas have gone abroad as to our likes and dislikes that are calculated to give the fiery, untamed reader of the daily papers a wrong notion of the Matinee Girl as she really is, and I am here to correct them, if you will print my letter, although papa says you will "pigeon-hole" it—whatever he means by that.

In the first place, there seems to be a rampant idea that all of New York's blushing girlhood is in a state of rapturous admiration of Mr. Herbert Kelcey.

This is a mistaken idea.

We girls have never cared particularly for Herbert, and since he has commenced to get stout we have ceased him off our books altogether.

How many of them to print such things about us! John Drew was much more of a favorite with us girls until, oh, horrors! about a week ago we saw him eat!

It was at Delmonico's, in the afternoon, and four of us had gone in for a little luncheon, when he strolled in with a lady (is he really married?) and wrote an order.

We girls all observed him closely, in a quiet way, for it seemed so strange to see him eating just like other folks, and our wonder grew to a state of surprise when he finished about a dozen blue points, a steak, with mushrooms, a bottle of Bass' ale, and no dessert!

We left our Roman punches half eaten and fled sadly out. It was another case of dear gas-elle. He didn't even seem to notice us.

Herbert always sees us at any rate, and his sad, soulful glances radiate as he walks, or rather paces along Broadway.

We girls had a Wednesday afternoon theatre party to see Nerves a week ago, and if you print

this letter I shall write again soon and tell you what we all thought of it.

THE MATINEE GIRL.

BERNHARDT gallantly rescued La Tosca from obloquy, but even Sarah failed to make Sardou's dull Cleopatra interesting.

A CAPITAL IDEA.

Dear Woman's Page:

I think the new departure "for women, by women, and of women," the best idea that THE MIRROR has originated. Now that we are to have our own department, I wish it all success.

Wouldn't it be well to have a reporter outside for the sole purpose of interviewing actresses, editing the interviews in the first person?

In that way modest young people might speak for themselves, while they would hesitate to write of themselves.

ALICE FISCHER.

INTERESTING BOOKS.

For reading on the cars: "The Great Hesper," "Kady," by Patience Stapleton; "The Silence of Dean Marland."

For reading on "off" Sundays, Balzac's "Cousin Pons" (Miss Wormeley's translation); Goethe's "Elective Affinities"; Taine's "Notes on Paris."

BLUE STOCKING.

MY PINK WRAPPER.

It was in the Lone Star State, and a lone star was on the dressing-room door, and it would be a very lone and lorn, and needy star who would willingly inhabit it a second time. Dirt, dirt everywhere, dirty floor, dirtier walls, dirty chairs, or rather chair; dirty pitcher, dirty basin, dirty water.

Carrie and I silently embraced each other. We always grew very affectionate as discomforts crowded themselves upon us.

"What shall we do?" she asked. "I have only one clean sheet left and this dreadful floor will ruin our dresses."

"I don't know, I am sure," I replied, wearily. "I left my floor cloth in the last town; it was heavy with dirt, and my trunk is over weight already."

"Carrie was a little older, a little stronger and a good deal bigger than I. She was very kind to me, in a patronizing, elder sister, sort of a way. In fact, we tried to be good to each other. There was a tacit agreement between us, that only 'one' should be cross, or sick, or nervous at a time."

This night it seemed my privilege to be unhappy, and I rather selfishly sat on the broken chair and watched Carrie put the white sheet across the dirty walls, and over it hung her beautiful, expensive costumes and my simple, but not less dainty, gowns.

"What is this pink thing at the bottom of your trunk, Jennie?"

"Oh, it's my old wrapper," I said, starting up in some confusion.

"Your wrapper? I have never seen you wear it, and, look here, it's a sight! Old and dirty, and the lace all torn, and a hole in the train. What, in goodness' name, do you want with the old thing?"

"I—I don't know," I said, but before I could say more, my energetic friend had torn it down the front and spread it around our feet.

It was certainly a worthless rag, but my heart gave a sudden pang, and I cried out: "Don't do it!"

"Don't? Why not? It's the only thing it's good for."

"Mamma gave it to me," I said, feeling myself grow a little red as I spoke.

"Mamma gave it to you, did she?" said Carrie, looking at me keenly. Carrie was a wonderful guesser, with the horrible faculty of hitting the nail on the head. "Well, that was very good of mamma, but, Jennie," with another horribly keen look, "Texas is a lovely place to bury reminiscences, and the 'half-hour' has been called. My advice to you is that you put both your feet on the pink wrapper and the reminiscences, and proceed to curl your hair."

Carrie's advice was good, and for the next hour, and a half, I was too busy to think of anything but my work.

I was not in the third act, so I went back to my dressing room—Carrie was on the stage—and made myself comfortable curled up on my trunk with my head against my fur coat.

The room presented a more inviting aspect than on our arrival. The gas was lowered; the pretty dresses hung over the dingy walls; the rickety table presented a confusion of powder-puffs, brushes, gloves and fans, and the rose-colored cashmere under my feet made a gay carpet.

"How very long ago it seems," I said pensively to myself, as I poked the hole in the pink train with the toe of my slipper. Four years was not so very long, but the years between sixteen and twenty are apt to be eventful ones to any woman. How much more so to the girl who goes from the school room to the stage, and fights her way with nothing but her pluck and perseverance to keep her

I had not told my friend a fib. My mother had given me the pretty gown when I left home for the first time, four years ago. I had not realized then, probably could not do so now, the full extent of the mother love, fear and hope that went with it. But, perhaps, the unconscious influence of it helped me to bear my troubles and kept me from greater harm, from greater evil.

At first I thought it a fine thing to be what I called a "bohémienne." I had got my ideas of the species from French novels. And I would don my pretty pink gown and feel a very smart, world-wise person, indeed.

So my wrapper saw many a jolly time, heard many a funny story, and when on one day some one told me how very pretty I looked in it, I liked even better to wear it, and one day, when he took me in his arms and told me how very dear I was to him, only the pink wrapper knew how my heart throbbled, and how happy I was.

Later on, when the certainty that my hero was a very common mortal after all dawned upon me, and brought to me many a sleepless night, the pink wrapper knew it all and kept the counsel well.

A silent, sympathetic friend, it had known my rose-colored happiness, and my poor, little misery; so, when it grew old, faded and useless, I had not the heart to cast it away, but allowed it to creep slowly and unobtrusively into the bottom of my trunk.

The act was over. I turned up the gas.

"What business have rose-colored dreams or rose-colored gowns in a busy, practical life?"

When I packed my trunk that night, I left the old wrapper behind, to be thrown out with the rubbish the next morning. But I am a little afraid that had not my unromantic friend been watching me with a cynical gaze, I might have shaken out the dirt, and folded it carefully away. ETHELVN FRIEND.

A CRITIC VIEWS THE SITUATION.

The time has been when people who went to the theatre went there with the rational expectation that they were to see something refined, intellectual, and noble; that they were to be pleased, cheered, charmed, impressed, elevated above the commonplace, ennobled and benefited, and in that way made better and happier. The appeal then made by the theatre was an appeal to the better feelings and the finer faculties of the human mind, and it was made with taste, scholarship and refinement. The votary of the stage could follow it without loss of self-respect, and could see and remember a play without mortification and disgust. The mental associations that were formed with actors were fruitful of fine fancies, gentle thoughts and lovely ideas.

All this is, in a great degree, changed, and nothing in the present theatrical time more distinctly marks this change than the general acceptance and therefore practical success of such a narrow, fantastic, morbid, artistic eccentricity as Sarah Bernhardt continually shows herself to be—an actress who habitually appears in dramas that are mostly nightmares, and who scarcely ever presents—or even tries to present—a type of womanhood that can be seen without shame or remembered without abhorrence. There need not be hesitation in speaking plainly of such a matter. It is not the amateur of the passing stage who obtrudes upon the public mind with these Fedoras and Theodoras and Toscas and Cleopatras, the diseased deformities of a lawless fancy, a perverse ingenuity, and a sickly mind. It is the public performer who introduces these things to the public knowledge, and who compels the consideration of them—that public performer who from the first has chosen to embellish and illustrate her professional progress with skeletons, and coffins, and monkeys, and tiger-cats, and snakes, till at length her name, which ought simply to be that of a delight to honor, has become the absolute synonym of dramatic extravagance, affectation and fantastic folly.

The assertion that the person and the artist are entirely distinct and that they must never be viewed as one, is the feeble and markish critical cant of the present day, and it may always be expected to arise as a shield for every artistic offence against those laws of beauty which ought to govern and protect the stage.

A work of art, most certainly, should be contemplated as a work of art, and as nothing else. But the artist—in whatever line of art he may operate—who expects to create an artistic work, without putting his own soul into it, and without disclosing his moral and spiritual as well as his intellectual nature, is ignorant of even the first elements and simplest laws of life. The acting is the actor. Through the one you see the other—for it steadily shines upon you and could not conceal itself if it would. You may, if you like, ostensibly ignore it in the discussion of the particular artistic achievement, but the man is always behind the work, and you will find, upon analysis, that your views of any thing that has been made invariably depend upon your perception of the being that made it.

The acting of Sarah Bernhardt cannot be separated from her personality. The moment she tries to depart from herself she fails—as she conspicuously did in the classic Phaedra, and as she inevitably would in such a part as the woman like Imogen or the divinely majestic Queen Catherine of Shakespeare. This may be a reason why the distinguished French actress adheres to her chosen course; it is not a reason her professional proceedings should be admired and extolled by those who think, and who are conscious of an intellectual and moral responsibility, to the public in what they say.—William Winter in the Tribune.

HONORABLE MENTION.

Agnes Miller, Maud Adams, and Jane Stuart are among the best of contemporary actresses.

The very term *ingenue* has come to suggest hisping, drawing, shrinking, "girly-girl," that could hardly be found in long skirts, or even out of the nursery.

The simple, natural, and intelligent work of the young women mentioned, is in refreshing contrast to the irritating affectations that appear to be inseparable from the present popu at school.

Mrs. E. S. Willard, wife of the well-known English actor, has written a one-act play for Wilson Barrett, entitled Tommy. The gallery boxes will probably request Tommy to make room for his uncle.

A DESERVED REBUKE.

The way in which certain newspapers lend themselves to every shallow or vulgar scheme of theatrical advertising is amusing. During the past few days two actresses, both old enough to know better, have been laboring, through their managers, to attract attention to their respective performances by an exchange of rude and unwomanly personalities, which sufficiently exposed the humbug of their pretended devotion to art and of their claim to the possession of a tistic instincts. "You are too fat!" hints the one, "You are to lean to be attractive!" retorts the other, and the gibes of these angry and spiteful women are published throughout the land as if their humors and their jealousies were matters of universal import. The idea of their discussion having any bearing upon the dramatic, artistic or historical significance of the character which they are supposed to impersonate is beyond the extreme limits of credulity. As a matter of fact, both of them are compelled, by the circumstances of the case, to convey about as false an impression of the real personage as could be created. The only possible result of reporting the things which women of this kind may be expected to say about each other is the gratification of the passion for notoriety which is apt to be far stronger in them than the love of such unbecomingly objects as art and truth. Notoriety undoubtedly brings money to the performer and to the manager who exhibits her, but surely there are higher aims for the newspaper than the manufacture of this attribute at the expense of decency, common sense, dignity, and every other respectable motive.—Evening Post.

MARIE JANSSEN in a recent interview said: "The tendency of dress among actresses is toward simplicity. I agree with Madame Girardin, who said somewhere that the way for a lady to wear a dress is to forget it." Peck's Sun says that to judge from some of the plays recently given in Milwaukee, the Clemenceau Case for instance, the ladies do to get it most emphatically.

ATTENTION, YE MEN WITH BEES!

SOME OF OUR PRINCIPAL PLAY-PRODUCERS DESCRIBE THE KINDS OF DRAMATIC WORKS THEY WILL FAVORABLY CONSIDER, AND OFFER SOME SIGNIFICANT HINTS TO EMERVO PLAYWRIGHTS.

(Written for the Dramatic Mirror.)

There is only one kind of play that I want that is the best. I am eager to receive either comedy, melodrama, tragedy or farce, provided the play has literary excellence and moral tone.

A competent stock company should be able to play in both light and heavy pieces; its members should be able to change with ease from grave to gay.

There are managers who believe in presenting only one class of plays; they think, I presume, that by doing this they get a *clique*. I do not agree with these managers. I think that people go to see a play, irrespective of the theatre in which it is presented. The modern audience does not pay attention to traditions of the playhouse. Of course, it prefers the most comfortable seats, and there is such a thing as honorable reputation.

People to-day wish to be amused by the play. They do not wish to be taught a lesson. If a lesson is to be taught, it must be taught indirectly.

The principal thing is to have a good plot well in mind, and to know how to develop it.

Some plays are pure works of the imagination, while others are mere specimens of carpentry and mechanics. Both kinds may be successful and both may be failures. A trained playwright may make a better play out of hackneyed materials than a novice may make out of original and excellent material. It is a question of massing.

Henry Arthur Jones' *The Silver King*, a melodrama of mechanics, was a big success some years ago. On the other hand, *Judah*, by the same author, which is a more beautiful and ideal piece in every respect, has not been so pronounced a success.

A. M. PALMER.

What I desire most in a comedy is a clean story with simplicity of plot. The complication of incidents should not be too extravagant, or make the story excessively intricate. The story should be healthy in tone, pure in sentiment. Coarseness and vulgarity should be assiduously avoided, and there should be an utter absence of suggestiveness in action and incident.

There should be rapidity of action and a crispness of dialogue. Humorous and witty lines should never be confounded with punning. Puns are too frequently misconstrued by writers as wit, but as a rule they are far from it. The number of good puns that one hears in a play is exceedingly meagre, and as a general thing efforts in this direction tire an audience. The audiences that are usually attracted to this kind of play are made up very largely of women and very young people, and the elements I refer to are almost indispensable to any comedy, or comedy farce, for which any degree of dramatic success is expected to be realized.

In regard to strong drama, I should make the same observation as regards tone and sentiment. It should have striking climaxes and dramatic situations. In bringing them about, naturalness, above all things, should be observed. A heart story should run through a play that appeals to the best and most honest emotions. The plot should be direct and clearly defined, human in its interest, and should be evolved in terse, straightforward language. A vein of comedy should be mingled in the story, and so involved and mixed in with the pathetic portions that the expectant or falling tear may be intercepted by a smile or a laugh.

The sad and emotional parts of the story should always be relieved by a glimmer of humor. Too great a strain should not be made upon the feeling of the audience. They attend the theatre to be entertained and interested, and rarely enjoy a desperate pulling at the heart-strings. Very little is gained by attempting to hold the audience so intently that they lean forward in their seats as if about to gasp from the suspense of the situation. It is just as easy to hold the interest of people closely with natural situations, utterly devoid of extravagant elements, and, as a rule, their enjoyment of the play is much keener, and they leave the theatre in a much more satisfactory frame of mind.

CHARLES FROHMAN.

I want such plays as I have been producing at the Lyceum Theatre—preferably modern society comedies—adapted to my company.

DANIEL FROHMAN.

It is somewhat difficult to say what form of production is found most profitable and popular at this house—standard comedy, modern society play, melodrama and farce-comedy, sharing, perhaps equally, in the credit due for a well recognized success. The runs in each instance are long, and even the standard tragedies and "plays" (so-called) of former generations are occasionally produced with results perfectly satisfactory.

The Boston Museum Dramatic company is organized to meet the requirements of all the above mentioned, and its work has been so kindly received in each instance that I am glad to receive any good play, comedy, drama or farce, and am hardly prepared to say in which direction the most encouragement should be given. My patrons are most generous to all where the work offered is found worthy.

The versatility and numerical strength of the Boston Museum company have made success possible with such representative and widely diverse material as old English comedies, *Harbor Lights*, *Sweet Lavender*, *Shenandoah* and *All the Comforts of Home*, while I might cite as an extraordinary circumstance the fact of the company's performance of *Pinafore*, on its original production in this

country, without going outside the establishment for a single voice.

If what I have written seems like an advertisement of the Boston Museum, please pardon me. It is not intended as such.

R. M. FIELD.

What I want is a high-class piece like *Diplomacy*. A play to suit me must have great love interest, good moral tone, so that it will suit young and old; it must be exciting and what is known as a "full-dress" piece.

I never read plays myself. I have not the time. I employ a man for that purpose. If I see a piece at some theatre that pleases me, I may buy it.

If I should produce a play myself, I should like to have it first tried out of town. Then, if successful, I should have it staged in New York.

At present, I do not care for melodrama. I do like farce-comedy, which I demand to be of the best class. I would like a strong character play, the public seems to like a performance in which the principal character has a peculiar and powerful personality.

I do not in the least care for historical plays. There is to-night being played at one of my theatres, the Garden, an historical play which I do not like at all. It is talky, and disconnected. I allude to *Cleopatra*.

T. HENRY FRENCH.

What play do I want, as a manager? Well, if in connection with my business I had no one to consult but myself, it would be an easy matter for me to decide. Unfortunately, however, the manager is left almost entirely out of the question and cannot consult his likes and dislikes in selecting a play.

I liked *Pendragon*, written by William Young, very much—much better than the public did. *Reckless Temple* read well and was a magnificent play from a literary standpoint; the public did not want it.

The brainiest men we have in the country to-day, the best educated men, are writing simply to suit the public. Mr. Paul Potter, for instance, writes *The Fakir*. I do not believe Mr. Paul Potter thought of himself when he wrote *The Fakir*. He probably cast his eye around the country, selected the most capable people and then furnished lines where they could introduce their specialties. I do not believe the public want great plays. I think the ideas in the last twenty years have completely changed. I can recollect when the theatre, like the school, was looked upon as an educational institution. When a boy, my parents selected the plays that I should witness. It is no longer that way. Rent day comes so often now that we cannot afford to educate the public, and a manager is only a merchant, not an instructor. He must consider what his patrons desire, and furnish it. If the manager will do this, his life will be made easy.

Do I think that the public taste will always be as it is now? Do I think that in five or six years there will be a change for the better? That is the thing we cannot afford to consider. It is what the public want now; it is simply this: the manager of the present time cannot afford to live for posterity.

What errors are the young playwrights most likely to fall into? The present playwright knows nothing of stage business, as a rule, and leaves nothing to the imagination, and there is very much more in pantomime than in dialogue. His speeches are too long and he makes use of dialogue instead of pantomime. Farce-comedy has never been as popular as it is to-day. Instead of wearing out, it seems to have taken a stronger hold on the public.

J. M. HILL.

Farce-comedy and comedy-drama is what our audiences want. What I want, therefore, is farce-comedy and comedy-drama. I do not care for other plays, whether they be good or bad.

Plays sent to me I usually read myself. I would advise dramatists to send, in the first place, a scenario. I can tell from that if there is anything in the play that I might want.

FRANK W. SANGER.

I am always ready to consider a drama or a comedy. I never produce operas or musical comedies. I prefer a play of the present time, in which the interests of a number of characters are closely interwoven and contrasted; a play in which the human interest is intense, in which every act of a character means something and is intimately connected with the plot and with its development, is what comes within my confines.

A trouble with beginners in the art of playwriting is that they do not always grasp the points of life that are dramatic. Now, here am I, a theatrical manager, seated at my desk, day in and day out. That is not a particularly fascinating subject for the playwright, is it?

But let us say that, as I walk out of my office, I see a child about to be run over by a horse. I rescue the child. That is dramatic! Then again, young dramatists are apt to be prolix. They tell about things too much, and put the events on the stage too little.

A melodrama abounding in scenic effects, novel and vivid climaxes, heroic dialogue, and lofty sentiment is a capital sort of play.

Let the dramatist remember that the dialogue must be strong, bearing on the play, and natural; that the plot must be clear, well balanced, and sequential—that events must grow out of events; and that vice and virtue must be contrasted, to the advantage of the latter.

Then let him send his play to me to look at.

AUGUSTUS PIROU.

E. B. LUDLOW, who was formerly with Hoyt and Thomas, is to manage George Marion next season in the new play, *Mr. Macaroni*. The tour will begin about Aug. 25, and many inquiries for time have been received. Among the people engaged for Mr. Marion's support are Nera Vernon, Otis Harlan and C. J. Clark.

FOREIGN.

LONDON.

WILKINS.—The season of Lent is to the London manager what the shaken red shawl is to the Toreador is to the arena bull. Unfortunately the manager cannot slay Lent. This implies that with few exceptions box office returns have not been coming of late. I fancy that Irving and D'Oyly Carte are the only amiable managers of the past month. Harris—who is doing for the musical comedy as Sheriff what the plagiaristic Lord Mayor is doing as a pulpit exhorter, *i. e.*, making a union of stage and church—plucks up courage, however, and illustrates the maxim *Festina lente* by adding Olympia to his leases of *Deux*, *Covent* and *Her Majesty's*.

I fear that Kortier Lee has been having more of an artistic than a moneyed success at his Avenue Theatre. This generation still remembers *Fechter* as *Monte Cristo*; to whom Charles Warner is as paper made to marble. Jesse Willard makes an excellent *Regulus*, but it is like that her sister Lilian will in time become a more versatile actress. The press singled her out yesterday for an excellent character role of soubrette in the trial of a new piece at a matinee.

Illness in several quarters has supplemented Lent with theatrical disaster. Mrs. John Wood's illness closed her Court Theatre for a week, and, of course, lessened her losses. The Haymarket has suffered some; for both Mr. and Mrs. Tree have been kind to understudies, because of illness, in giving these some chances; and Julia Neilson out of the *Dancing Girl* has been a prancing one in a sick chamber. Ellen Terry has to take alternates of rest. Mrs. Bernard Reece from illness is out of the *Wendham* bill.

Manager A. M. Palmer's interview about wishing to produce good American plays, and his willingness to put up suitable shewels, is commented on by the press. One paper said that America was not, as yet, a land of romance, plot and counterplot. Another paper said the dramatic version of *Uncle Tom's Cabin* was the only great successful drama America had furnished to London.

Alexander, at the St. James, regrets that a contract about *The Idler* compelled him to withdraw *Sweeney* and *Shade* had taken on fresh life at the old Kendal handbox.

The event of the expiring month was the reappearance of Miss Eastlake at a matinee to introduce her new drama, by Wilton Jones, of the *Yorkshire Lass*. The part was written to her measure, and is an excellent dramatic and artistic fit for her. But the author evidently is of other respects than that players do not forget. We have constantly in its kaleidoscope views of Kerry, Ours, Caste, French Spy and other kernels of flashlight chestnuts. She will bring it to America next Autumn, but meanwhile she will prime it, dovetail it and freshen it. Her "Jones" is the third dramatic Jones of the day—is a tractable Jones and will take suggestions.

Wyndham replaces London Assurance with a revival of *Sowing and Reaping*, which was the unfortunate cause of his misunderstanding with the critics, whom he expressly refrained from inviting to his matinee of it. E. W. was one of the quintette of actors whom the Prince of Wales dined at the Marlborough Club a few nights ago, Irving being on the right of H. H. H. Barrett on his left, and Wyndham, Hare and Tree planted in other honorable quarters. The Prince is said to have wittily observed as he looked around and remembered the current plays of his guests, "A needs no Courier of Lyons to come and tell us, no Pair of Spectacles to help us see, and gives us a London Assurance that here are lights, the very footlights, of London. There is nothing now needed, but when the cloth is removed for our amusement, a dancing girl." Voice is to be the name of Mr. John Wood's new opening play. It is the name of a newspaper, a *London Assurance*. A new version of an American girl is to be given in a matinee play next week called *Our Angels*. Fanny Brough is to be the American Angel. The dramatist is Edward Righton.

The latter has for collaboration a Doctor Dabbs who is expected to administer to the Mrs. a dose of sweet spirits of nitre to give it a pleasant flow of dialogue.

Mrs. Churchill Jodrell has "deliberately turned up," like Poor Fillicoddy's wife, in the old Burton Square, and she is constructing a new play of amusement in the big barn of a building opposite Low's American Exchange and the *World* offices, which used to be called "Waterloo House." Here she will produce in her own imitable way, a drawing-room entertainment, from the pen of Col. H. J. Sargent. It is a racing story—doubtless also a race—entitled *Lady Jocelyn*. So she shall have it added to Coghlan's announced *Lady Barker*, Pinner's *Lady Bountiful*, and Grundy's expected *Lady Delmar*, founded on a recent novel of that name. What ladies' men our dramatists are becoming. O. H.

PARIS.

MADRIE.—La Ville Lumiere is decidedly dull. There is very little new in the theatrical world, and as Paris' gaiety is mainly replenished by its numerous places of amusement, it is as much as saying that Paris is very dull, indeed.

Last week a new comedy was given at the Palais-Royal. It is called *Les Joies de la Paternité*; is written by Alexandre Bisson, and is a very good one. It goes without saying that it is one of those very French comedies that no other theatre, not the Palais-Royal can play. To give the plot would be to shock your readers, so, as there is little likelihood of the American rights to the play being sought for, I shall pass the production by without further notice.

In a few days we are promised the new play by Guy de Maupassant and Jacques Normand, entitled *Musotte*. It will be seen at the Gymnase, with Pasca, Desclauxes, Darlaud, Varly and Nertann in the cast.

At the Français, Jules Lemaitre's new play, *Marriage Blanc*, is in daily rehearsal. Everyone hopes it may prove more successful than his *Depute Levean*, which by no means made the fortune of the Vandeuille.

Talking of the Français, three new societaires were elected recently: Albert Lambert, Paul Brunet—brother of the famous *Sully*—and pretty Mlle. Marsy. This change in their position means that they will receive four-twelfths of a share to all profits cleared by the House of Moliere.

Antoine is as active as ever with his Theatre-Libre. Antoine was very much interested in the news that an attempt was to be made to establish a theatre-libre in New York. He told me the other day he would like to see it succeed. He and his company left Paris yesterday to fill an engagement in Brussels.

Emulators of Antoine are plentiful. The latest to show itself is Theatre d'Art, which probably will mean the art of profiting by Antoine's reputation, and scooping in the shewels. But the one that runs Antoine the closest is the Cercle Dramatique, which holds its sances in Bodinier's Theatre d'Application. The aim of this little body is legitimate; all its programmes are of the highest artistic value and merit.

Last Monday evening this programme was particularly attractive and drew a large and most brilliant house of *pre-ladies*. The bill comprised a poem in one act by Victor Hugo, entitled *Sur la lisiere d'un bois*, which was admirably done by Mlle. Brunet, Paul Franck and Paul Verret; *Marguerite d'Ecosse*, a dramatic piece in one act by Louis Tiercelin, le Chevalier Trumeau, a comedy in one act in verse by Edmond Pailleton and Pierrot Malade, a pantomime in one act by Paul Fournier, music of Gaston Selz.

This last feature was a delicious bit of work and deserves my bringing it to your notice. We have had a regular Pierrot revival lately, and this newcomer is by far the most dainty I have seen.

As the title implies, Pierrot is at home ill. Pale as he usually is, now he is still paler. His long hands and emaciated arms hang dejectedly over the arms of the chair in which he is seated. His sad eyes tell eloquently of the torture he is enduring. Colombine is there, smiling and dainty as usual. She endeavors to cheer him and to make him laugh. But Pierrot is too ill. He remains sad and dispirited.

A newcomer arrives—the Baron Colombine. He wants Colombine to accompany him to a ball. She would like to go, but Pierrot would have to go, too, and he is ill. "That doesn't matter," replies the Baron in pantomime, "Come without him, and Colombine, after a brief resistance, goes and leaves Pierrot alone.

Pierrot—a witness to the scene—is in despair. Colombine, he thinks, could not have loved him or she would not have left him. Then he goes to a case, takes from it a dove and through the open window, lets it fly. This bird which spread its wings and escaped was his love, his dreams, his happiness. And with a low moan of despair Pierrot sinks to the ground. Mlle. Lalvaliere was admirable as Pierrot; and Papa Invernizzi was excellent as Colombine. The piece was loudly applauded.

We are all very much amused here by the repeated telegrams from New York relating Sarah Bernhardt's several adventures. What with the mushroom, the banker Mace, Garner and her dead asp Sarah must be enjoying herself. Of course, it is all advertisement. We know Bernhardt's little ways. On la connaît. A. DE H.

AMSTERDAM.

PER.—We are now in the very busiest time of the theatrical season; all the places of amusement are in full "swing," and concerts, readings, etc., are the order of the day.

The *Revue Dramatique* is playing at the Grand Theatre this season, in expectation of the new City Theatre, which is to be erected on the same site that the former building occupied before the fire. This week the company gave a revival of Schiller's *Marie Stuart* (the Dutch translation of Ten Kate, a favorite part of the day, with Mrs. Frenkel in the title role. Her conception of this Dutch history for all tragic themes is deserving of the highest praise, and, as I said in a former letter, it can compare to the best interpretations I have seen. Yesterday evening was a *premiere*, and an interesting one, too, it being the first evening of a new double bill, *Judith* of Henry Arthur Jones and *Mother Hen* and *Her Chick* from the French of De Natang.

The impression *Judith* made here was favorable. The idea and basis of the plot are perhaps rather strange, but it has the merit of novelty, and is cleverly carried out. The play is finely mounted, particularly the setting of the second act. As far as the cast is concerned, it is an unusually happy one, for everyone seemed just suited to his or her respective part, and all acted with great earnestness and care. Vassili Dethic and *Judith* were respectively played by Mrs. Holthrop and Mr. Ravard, both numbering among the younger members of the Royal.

Mrs. Holthrop not only acted the character of Vassili with pathos and intensity, but she looked it to the life. This young artist has a bright future before her in the emotional line.

Mother Hen and *Her Chick* is a rattling French comedy-farce and serves to wind up an evening right merrily. Mrs. de Vries was capital as the mother-in-law who only wishes her daughter happiness, but thinks that happiness consists in keeping her always under her wing and never letting her out of sight, much to the disgust of the son-in-law. Mr. Schulze as the son-in-law, Miss Loeve as the daughter and Messrs. Schoonhoven and Tournai as the father and brother played well.

Le Cocu's Les Cent Vierges was put on at Prof's Frascati Theatre for the annual benefit of that most popular of popular comedians, Mr. Krefft, and since then it has been running with much success at this pleasant little home of comic opera. Of course the benefit was a regular success, and the beneficiary had abundant proofs of his popularity and of the good-will in which he is held by the public here. He was capital as Anatole, and both he and Mr. Kelly as Poulard kept the audience in a roar, which reached its culminating point when they appeared disguised as two Italian peasant women. Mr. Schulze as the governor of the barren Isle, where the hundred marriageable young women are shipped to, and Mr. Ruderman as his secretary, aided efficiently in maintaining the fun.

A. J. G.

KINGSTON, JAMAICA.

PER.—Kingston is all excitement. The Exhibition here was opened auspiciously last week by H. R. H. Prince George of Wales. It is a most worthy affair, and should be well attended and patronized.

Many attractions have already favored our city and I believe there are more to come—notably amongst them is Mr. and Mrs. McElwell, who have brought with them the best and largest company, with the best equipment for stock work we have had for years. They opened the season here at the Royal Theatre to a packed house in Little Lord Fauntleroy. The book has been extensively read here and the piece created no small amount of curiosity. Little Mignon Douglas in the title role gave a natural, simple and clever rendition, and quickly won her way to all hearts. Mrs. McElwell's "Dearest" was a tender and pathetic performance. Her reception at her first appearance was deafening. She is a great favorite with Kingstoners. Mr. Campbell Gollan, also received no small reception on his appearance as the Earl of Dornmouth. He is a clever actor and well known to our citizens. The Haversham of Mr. Hight, and Miss de Flora Clitherton were careful performances. The company gave great satisfaction and are sure to be a success. They number twenty-two people and a musical director.

The London company at Exhibition Hall, a temporary theatre built on the exhibition grounds, is also doing well. They opened their season in Mrs. Musgrove's *Our Flax*, with an English company.

It is anticipated that the exhibition will be a financial failure, but it is a fine industrial display, principally represented by Arcadian manufacturers.

The grounds are beautifully laid out, and Faine's fireworks are an immense attraction.

Thomas Paine is here, and personally supervises his display.

E. S.

FOREIGN ECHOES.

Jules de Marthold's successful *Amberg* play, *Le Gre*, is repeating its successes in the Paris provinces. It has also been played in Holland under the title of *Die Wildeman*.

The candidates for the directorship of the Paris Opera House are Ritt, Gailhard, Porel, Wilder, Bertrand de Cambo-Casso, Blavet, Paravey, Besson, Calabren, Besson, Biavet, and Wilder. Albert Billaudot, Paris journalist, is at present director of the Odeon; Paravey of the Opera-Comique.

At the recent yearly meeting of shareholders at the Paris Vandeuille, a dividend of fifty per cent was declared. The stockholders all felt very glad and thanked Albert Cartier, the manager, most effusively.

The singers, Edouard and Jean de Reszke, will receive \$500 and \$2,000 a performance respectively, when they come over here next season, under Abbey's management. At least, so it is said, and no one believes it.

Mrs. John Wood's new farce, *The Volcano*, will be produced at the London Court Theatre March 14.

Henry Lee is telling them all in London that the Henrietta is "a real nice play," and yet he wonders why they never mistake him for a cockney.

A. W. Pinner's new play, *Lady Bountiful*, was produced at the London Garrick Theatre last Saturday night. It is said to have scored a big success.

M. Carvalho, who was director of the Paris Opera-Comique when it was burned some years ago, and who was forced to resign in face of the public excitement, has been reinstated in his position.

Mrs. Frances Hodgson Burnett will leave England shortly and return to Washington.

The dramatization of Albert Delpit's novel *Pas-sonnement* has not proved a success at the Paris Odeon.

Musotte, the new play by Guy de Maupassant, was presented last week at the Paris Gymnase and is said to have made a hit. A comparatively new actress, Mlle. Lires, scored a triumph in the principal role.

IN OTHER CITIES.

PHILADELPHIA.

The *Burglar* was presented at the Park Theatre 2 to full house. Since the play was first presented in this city some of the scenes have been rewritten and new situations introduced. A. S. Lipman played the title role with all his old power and pathos, and *terre* Homan, the original of the character at the Madison Square Theatre, was seen as Edith. The general performance was excellent. Business fair. *Clara Morris* 2-14.

There was a large and appreciative audience at the Broad Street Theatre 2 when Fanny Baccant began the second week of her engagement in *Cleopatra*. She is playing to large houses. Richard Mansfield in *Ben Brummell* 2-14.

At the Chestnut Street Opera House, W. H. Crane began the second week in *The Senator* 2. The engagement as a whole promises to be one of the most prosperous he has ever played in this city. Same 2-14.

A *Midnight Bell*, was again presented at the Chestnut Theatre 2 and attracted a large audience. Business good. Same 2-14.

At the Arch Street Theatre, Jim the Penman, was presented 2 and was witnessed by a good-sized audience. Although performed by a new cast the characters were all well played. Business good. *Ulla Akerstrom* 2-14.

The Crystal Slipper, moved up to the Grand Opera House 2 where it is playing to big business. *McCauley's Opera* 2-14.

At the Walnut Street Theatre, McKenna's *Piration* returned 2. Mr. Fay's part was taken by Frank J. Keenan, and he played it well. The business is good and the fun was continuous. Business large. *The Hustler* 2-14.

The Stowaway drew a big house at the National Theatre 2. The cast is a strong one for a play of its kind. Business good during the week. *Paul Kantar* 2-14.

At the People's Theatre William A. Brady's production of *Don Bonicault's* melodrama, *After Dark*, was presented to a fair-sized audience 2. The scenery was excellent. Business fair. *Thatcher's Minstrels* 2-14.

Forrest W. Not opened to a crowded house at Forepaugh's Theatre 2, with Jefferys Lewis in the leading role. Miss Lewis is an actress of well known ability, and was warmly received. The business was a very acceptable one, and the staging of the drama was up to the well known standard of the house. Business fair. *Held by the Enemy* 2-14.

At the Lyceum Theatre the City Club and Burlesque co. began their return engagement 2 and packed the house all the week. *May Howard* co. 2-14.

James Reilly opened at the Kensington Theatre 2 in *The Brown-Maker*. Business fair. *Valdis Sisters* co. 2-14.

At the South Street Theatre, Bert's *Crook* opened a two weeks' engagement 2 to a large house. Business good during the week. Same co. 2-14.

The Boston Howard Athenaeum co., at the Central Theatre, drew large houses during week of 2. *Reilly and Woods* co. 2-14.

CINCINNATI.

Agnes Huntington, who made her first appearance in this city at Houck's 24 in *Paul Jones*, proved herself a most competent artist in every essential, and her reception in most enthusiastic. Her support included Margaret Van Brevden, Virginia Cassell, Eric Thorne, Albert James and Helen Weston. Jefferson and Florence filled out the remainder of week 2, presenting *The Rivals* and *The Hair at Law*. The advance sale was sufficient to exhaust the seating capacity of the house. The week of 2-14 will be devoted to *Shenandoah*. The Southern 2-14.

At the Grand Theatre County Fair, with Fanny Denham in the role made famous by *Yvonne*, was presented to a large house during week of 2-14. The more prominent roles were satisfactorily delineated by Margaret May as *Lagares*, Ella Salisbury as *Saline*, W. H. Burton as *Olis Tucker*, and Fitzhugh Casley as *Joel Bartlett*. The county fair scene in the final act was a miracle of stage mechanism. *Fanny Denham* in *Cleopatra* week of 2-14, followed 2-14 by E. H. Southern.

The excellence of Prof. Cromwell's entertainment in seasons past was sufficient to insure an attractive programme at the Pike during his engagement week of 2-14. The opening lecture, *Italy*, the Art Land, was probably the most entertaining of his course, and was listened to by a large audience. *M. R. Curtis* week of 2-14, followed 2-14 by Annie Ward Tiffany. *Lewis Morrison* in *Faust* 2-14.

The *Midnight Alarm* was very well received at Havin's during week of 2-14. J. W. Harkins, Jr., the author, played the leading role satisfactorily, and was efficiently supported by Frederick Julien, George F. Hall and Kate Pierson. The play was well cast and staged in good style. The Brooklyn Bridge scene being notably good. *Lizzie Evans* week of 2-14, presenting *Foggy's Ferry* and *The Buckeye*. *Henshaw and Ten Broeck* 2-14 in *The Nabobs*.

At Harris, McKee Rankin's play, *The Runaway Wife*, was well presented during week of 2-14, with Frank Evans in Rankin's old role, supported by a cast including such thorough artists as Horace Vinton, W. F. Granger, Hugh Gibson and Edna Clayton. Little Lottie Pierpont, of this city, appeared as *Arturo*. The attendance was large. *Insavogue* 2-14, followed 2-14 by the Two Johns.

An excellent specialty co., headed by Sheridan and Flynn, did a good business at the People's week of 2-14. Aside from the artists named, the features of the programme were James F. Hoyt, Lillian White and Clio, the latter's contortion act being liberally applauded. *Sans Hill's World of Novelties* 2-14.

Marie Prescott was divorced from her husband, William Prescott, by the Court of Appeals at Frankfort, Ky., 28. The artist's mother, Mrs. Victor, is a resident of our sister city, Covington, Ky. Little Lottie Pierpont, the precocious eight year-old daughter of ex-doorkeeper James Pierpont, of the Pike, is playing *Arthur* in *The Runaway Wife* and making a hit with her clever performance of that trying role.

Mme. Cottrell, who recently appeared here at the Grand and the Opera co., appeared at the German Theatre, appearing 2 presenting the comedy, *Pech Schultze*, as her farewell. The attendance was both remunerative and enthusiastic.

Joseph Haworth, of the Aunt Jack co., who was in the city 1, is said to be writing a life of John McCullough, which will soon be ready for the press.

ST. LOUIS.

Frank Daniels made an unequalled hit at the Grand Opera House week of 2-14 in *Little Puck*. It has been seen here several times before but this engagement has beaten them all. Of course Frank Daniels is the life of the piece but he is ably supported by an excellent co. some of whom were with him last season, while the newcomers are better than those they replaced. *Cora Tanner* in *The Refugee's Daughter* week of 2-14.

Pauline Hall's Opera co. played to good-sized audiences at the Olympic Theatre during week commencing 2 and acceptably gave the two popular operas, *Amrita* and *Erminie*. Next week *The County Fair*.

Held by the Enemy was well received as an old friend at Pope's Theatre. It was presented by a competent co., and all the stirring scenes were warmly received. Big audiences were the rule. *McCart's Mishaps* week of 2-14.

Money Mad, with its ingenious construction, its effective situation and its intense climax, drew well at Havin's Theatre. The co. was made up of competent people, who gave an even performance, and some of the scenery very realistic, especially the bridge scene, in the fourth act. *Henshaw and Ten Broeck* in *The Nabobs* next.

Whalen and Martell's comb. of vaudeville performance gave a good performance at the Standard Theatre. The feature of the performance was the hypnotic exhibition of Mr. DeGray. Attendance good.

The Choral Society gave Verdi's *Requiem* at Exposition Hall 2 to a big audience.

The rehearsal of Mader's military band at the Grand Opera House on the afternoon of 2, was a success. Some difficult selections were given to a good-sized audience, who attended by invitation.

H. C. Taylor, formerly doorkeeper at the Olympic Theatre, has given up his position and is now special agent in St. Louis for the Commercial Alliance Life Insurance Company of New York.

Rachel Booth, who has resigned from the Pauline Hall Opera co., was missed from that organization during its engagement here.

The friends of our fellow-townsmen, Mr. S. A. Ables, are glad to hear of his prosperity in the profession. He is now assistant treasurer at the Bijou Theatre, New York.

DETROIT.

Robert Mantell gave four performances, including a Wednesday matinee, two each of *Robbers* and *The Corsican Brothers*, at the Detroit Opera House, Feb. 23-25. He was very successful in each and did a good business. Charlotte Behrens and Mark Price lent strong support. The Jefferson-Florence co. gave three performances 21, 23, 25. The *Robbers*, including Saturday matinee, and *The Hair at Law* once. This organization is so well-nigh perfect that its work is really beyond the pale of criticism. Besides the two stars, whose fame is world-wide, there are such artists as F. C. Hanges, Frederick Paulding, Mrs. John Drew, Viola Allen, Wm. Foster, etc. The cast is a banner engagement of the year. Although the prices were doubled, not a single seat was to be had for either night's performance five hours after the box-office was open. Crowds stood at the entrance of the theatre waiting for a chance to secure a seat, and much speculation must have been indulged in, as it is known that in some instances one person bought over one hundred dollars' worth of tickets. Jefferson, Florence and Hanges were liberally interviewed by the local reporters, and furnished plenty of material for the local dramatic scribes to work on. *Shenandoah* opened for a week to a large house 2. The cast was strong, including Nettie Guion as *Gertrude*, Edithman, Nettie Comstock as *Jennie*, Buckthorn, Frank Carlisle as *Col. West*, James O. Barrows as the *Old Sergeant*, Harry Harrod as *General Buckthorn*, and Frank Buckle as *General Harvill*.

At the Lyceum Theatre the marine spectacular piece, *The Bottom of the Sea*, did a good business week of 2-14. The popular skit *U. S. Mail* opened to a good house 2. The co. includes some first-class comedians and vaudeville performers, and is full of funny things. Frank David was especially clever, possessing a good voice and a nimble pair of legs in addition to his ordinary requirements of a comedian. Walter Jones was also good, and George Parker did clever singing and dancing. *Lewis Morrison* in *Faust* 2-14. *Agnes Huntington* Opera co. will appear in *Paul Jones* 2-14.

George C. Staley in *A Royal Pass* drew crowded houses at Whitney's Opera House week of 2-14. N. S. Wood opened 2 for a week's engagement in *Out in the Streets*.

Alfred Hennequin, late professor of languages in the University of Michigan, is doing some admirable writing in the *Free Press* on the drama.

Agnes Huntington is a Michigan girl, and has many friends in this city. The Hamilton Estate say their plans for their proposed new theatre are all out, which leaves little doubt, but that the project will be carried out.

Through the kindness of some of the local managers and other friends, most of the members of the *Zeus* co., who were out of town, although there are some here yet. Their case seems to be particularly unfortunate one.

Eddie Fox, the bright and clever comedian of Bluebird, Jr., has been obliged to relinquish his part and is now in this city under the name of *Harlequin*. He tried *Mount Clemens*, but the bathing there was too severe for him. He hopes to resume his place with the Bluebird co. in the near future.

The Detroit *Zeus* quotes *The Mirror* when it calls attention to Richard Mansfield's staking snuff with the right hand, when it properly should be taken with the *Zeus* hand.

Mansfield's statement as to the correct mode of snuff-taking.

KANSAS CITY.

A Texas Steer did a good business at the Coates Opera House week of Feb. 27. Tim Murphy fits admirably the role of *Maverick Brander*, while Flora Walsh surpassed expectations in the pretty part of *Becky*. Her comedy was very good.

Hanson Brothers' Superba opened for a week at the Willis Opera House 1 and the house could hardly hold the people who came to see the latest spectacular effort of these favorite amusement caterers. The wealth of beautiful scenery and the novel and intricate act introduced were worthy of the *Harlequins*. George D. McNeill as the clown was excellent, and Maud Midgley and Mildred Holland were handsome and pleasing fairies. The singing of Marie Cahill was good and the dancing of Mlle. Verdelles and Sagner Phillips and the Arab specialties were very pleasing. The *Spider* and the *Fly* 2-14. *Cleveland's Minstrels* 2-14.

W. H. Powers' capable co. in the Irish drama, *The Ivy Leaf*, opened at the Ninth Street Theatre to a large and well-pleased audience. The scenery and stage effects were good. Smith O'Brien was very good as *Murty Kerrigan* and sang several pleasing songs. The *W. H. Powers* was supported by Keith Erickland as *Collicie*, Little Lottie and the rest of the *Boys* 2-14.

Fabio Roman will come to the Warder Grand Opera House 2 and the Step-daughter 2-14.

Nellie McHenry Gaiety Boys and Girls gave a fair specialty performance at the Midland Theatre week of 2-14 moderate attendance. *Bunch of Keys* 2-14.

The strongest bill of the season was presented at the Wonderland week of 2, the Arab co. being the drawing card.

Collins and Jackson, who own the Midland Theatre, have been ordered to remove it at once, as their lease of the lot on which it stands expired March 1. George W. Henry, who holds a ten years' lease of the lot, offered them \$100,000 for the building, which they refused, demanding more money. Mr. Henry wants possession, and promises to erect a handsome new theatre at once for a popular-priced house. The owners have commenced tearing down the building. It has been decided that Manager Lodge will close the season at the Midland Theatre March 1.

Parties have also made an offer to buy the Warder Grand Opera House. Manager Lester M. Crawford has a lease of the house for several years yet, but this is probably a move to place him in permanent possession.

Col. Sinn and Charles H. Hoyt both spent several days here last week.

Henry M. Stanley passed through here 2 en route to Colorado Springs, where his wife is sojourning. He says that the lecture tour is making him a great deal of money, and he and his wife will probably settle down and enjoy the comforts of life for a while.

Thomas W. Keene has been obliged by illness to close his season prematurely. His co. disbanded at Vicksburg, Miss., on March 1.

Owen Ferrer, who is at present general manager for W. H. Powers' attractions, will star Max Penman in a jolly comedy-drama entitled *Uncle Isaac*, next season. *Clara Coleman*, now *soubrette* in the *Paymaster*, will be the leading lady.

A birthday party was given at the Coates House in honor of Miss Blanche, daughter of our popular manager, A. Judah, of the Ninth Street Theatre. She received many beautiful presents. After supper the many friends present enjoyed music and dancing until a late hour.

PITTSBURGH.

The Lenten season does not seem to have much effect on the theatres as yet.

George Thatcher's *Minstrels* did a very large business at the Duquesne week of 2-14. *Florence-Jefferson* Comedy co. week of 2-14.

John T. Kelly and J. W. Williams in their musical skit, *U and I*, packed the Bijou night week of 2-14. *Robert Mantell* 2-14.

Richard Mansfield in *Ben Brummell* drew very large houses at the Grand week of 2-14. He is supported by a strong co., and has pleased all. *Old Homestead* 2-14.

Lights and Shadows did well at Harris' Family Theatre 2-14. *Susie Howard* in *Nell*, the *Wait*, 2-14. *Gus Hill's World of Novelties*, did the usual remunerative business at Harry Williams' Academy of Music 2-14.

Manager Henderson, of the Duquesne Theatre, promises us a season of light opera for the ensuing summer.

Harvey Lee is here looking after the interests of the Jefferson-Florence comb.

Mr. Mansfield has, by request, arranged to play *Dr. Jeckyll and Mr. Hyde* on Saturday evening. *Sidney Ellis* and wife are in town, visiting Mrs. Ellis' parents. He is successfully managing Charles

A. Gardner's *Fatherland* co., which is playing towns here this city.

BROOKLYN.

Mr. Barnes of New York had a prosperous week at the Park Theatre 2-14. Poor Jonathan week of 2 with *Camille* D'Arville, Louise Essing, J. H. Ryley, Fred. Solomon, Henry Hallam, George Ohni, Max Lubner and Charles Rensick in the cast. The *Hanon Volter* Martinetti co. follows week ending 21.

Holmes' Star Theatre was crowded at every presentation of *Dear Irish Boy* 2-14, and the amusing situations pleased the audience. The *Private Secretary* is the attraction 2-14.

Primrose and West's *Minstrels* had a large patronage at the Grand week of 2, and *Low Dock* staler won popular favor each night. *Old Jed Prouty* 2-14.

Harry Williams co. proved a strong attraction at *Wade and Behman's* 2-14. The *Libby Clay* co. with a fine bill of vaudeville attractions is offered 2-14.

The *Amarantos* give a performance this Wednesday evening at the Academy of Music, presenting *C. Madison Chambers'* one-act drama, *The Green Gate*, and *Sidney Grundy's* three-act comedy, *The Snow Ball*.

BROOKLYN, E. D.

Barbara and Dr. Bill from the Garden Theatre played to crowded houses at Lee Avenue Academy week of 2-14, and cast good. *J. K. Emmet* 2-14.

Richard Golden in *Old Jed Prouty* did a very large business at every performance at the Amphion week of 2-14. *Rose Coghlan* 2-14.

Lester and Williams' *Burlesque* co. had a very good week at the Grand week of 2-14. *Paddy Murphy* Specialty co. 2-14.

SAN FRANCISCO.

MARCH 4, 1894.

Schil Johnstone as *Lea* filled the Bush Street Theatre nightly during the past week in her return engagement at that house. *Kirby's Water Queen* opens to-morrow evening at the Bush.

The Alcazar stock co. will return in *A Night Off* shortly and be heartily welcomed, as the patrons have not enjoyed some of the combinations playing at this pretty house. *Gracie Emmet* opens to-morrow night in *A Barrel of Money*.

All the comforts of Home are attended by large and laughing audiences at the Baldwin, where the fourth week is beginning, and the profit seems never ending.

Marie Wainwright is playing at the California with her co. in *Twelfth Night*.

Patrice will introduce *Mons. Albert L. Gouille* at the Tivoli Opera House to-morrow evening in tenor solos between acts.

Since Frank Burill's return everything seems to have brightened up at the Tivoli, and I trust the selections are but a forerunner of his permanent engagement, as the great little tenor is very popular here. *Gypsy Baron* is underlined. Meantime, however, I omitted mention of *Satanella*, just closing, after a fortnight of prosperous business, wherein Phil Branson, Elsie Ballinger, Alice Willard, Fanny Hall, Tom Ricketts, Frank Pearson, Willie Stewart and Katie Marchi did excellent work.

The Press-Club's reception on Pine Street was a very enjoyable affair. Among those present were Ethel Brandon and her charming little daughter, Mrs. Kimball and Corinne, Mr. and Mrs. R. E. Graham, Mark Smith, George Blasted, Mark Thall, Jacob Gottlieb, Al. Ellinghouse, Joseph Gottlieb, Mand Haslam, Lulu Klein, Tom Ricketts, Bertie Crawford, Frank Burill, Mollie Stockmeier and Joseph Holt and others. There was good music, a tempting supper, imported cigars, billiards and dancing.

The costumes of Little Marie Heath, in *Ole Olson*, are very fetching.

James Wilson, leading juvenile of the Alcazar stock company, has signed to play with the new Powell Street Theatre stock company until next August, under Managers Thall and Ellingham.

There is much sympathy for *Felina Evans*, whose visit to her home at Dixon was saddened by the death of her father.

J. N. Long is now stage manager at the Alcazar. *Cleveland's Minstrels* come to the Bush in April. *Federick Ward* and *Mrs. Bowers* are shortly due at the Alcazar.

George C. Tyler is here, and many people are led to believe that the Little Tycoon and the Baldwin Theatre are the two most important features of the *fun de la ville*.

Barney Meyers is acting treasurer as the successor of the Ellinghouse, while the new partner, Mr. Willey, is working with George Wallender in the management.

Fred. Hunter, the advance agent of *Ole Olson*, is well satisfied with his initial visit.

Dan Sullivan comes to the Bush in *The Millionaire*. Mrs. Dupuy's successor will have competition in the bill of plays for the week in La Tosca 2-14, and special matinee 21, *Camille* 21, and *Cleopatra* 22-24. The seats for the entire engagement were sold at auction 24, netting the management over \$10,000.

Charles Lewis has leased the Bijou Theatre. He will rename it the Casino. It will be opened about March 1 as a vaudeville house and matinee will be given Wednesday and Sundays. Harry L. Leavitt will be business manager and Jerry Hart stage manager.

James Carden will be stage manager of the new Powell Street Theatre.

J. H. Metcalf and Co. have succeeded to the Walter as proprietors of the Orpheum and have begun Thursday professional matinees.

BOSTON.

Sarah Bernhardt drew an audience to the Tremont larger than ever in the house before and her performance of *La Tosca* was superior to anything ever done by her in this city before. The assignment of plays for the week is *La Tosca* 2-14, and special matinee 21, *Camille* 21, and *Cleopatra* 22-24. The seats for the entire engagement were sold at auction 24, netting the management over \$10,000.

Blue Jeans is repeating its New York success at the Hollis Street, and is continuing the prosperity which this house has had all this season. The month's engagement of the *Kendals* ended 7 in an ovation. The entire house for the last two performances had been sold out since early in the week, and the reception given to Mr. and Mrs. Kendal far surpassed that of last year in enthusiasm. The month was a success artistically and pecuniarily, and the stars had all that they could do to respond to the social attentions offered them.

On Thursday and Sunday and a Cup of Tea make up an appealing bill at the Museum, and the performances now move with great smoothness. It is hardly probable that another play will be given for over a month at least.

Ship Aho is nearing the close of its prosperous run at the Park, as *Cleveland's Minstrels* Minstrels are booked to appear 2-14. The photograph in the lobby, which repeats the most popular selections from the opera, is a capital advertisement, and crowds gather daily while its contents are in progress.

Williams and John T. Kelly in *U and I* attracted a large audience at the Globe. A Fair Rebel did good business 2-14.

Von Yonon established itself as a popular play at its first Boston performance, and is meeting with good patronage. The *Hustler* closed a satisfactory week.

The *Fair* was well presented at the Grand Opera House before a large audience, and the advance sales for the week indicate a prosperous engagement. The business of *Lost in New York* week of 2-14 was unusually good.

The Devil's Mine is doing well at the Howard Athenaeum. *Weber and Field's Novelty* co. closed a fairly prosperous engagement 2-14.

Charles T. Rich is to take his annual benefit at the Hollis Street 24, and a number of prominent actors have already signified their intention of taking part.

During the three weeks' engagement of William Redmond and Mrs. Thomas Barry at the Grand Opera House, in April, Hermine and Cuchillo are to be given. The *Hells* may also be produced for a few performances.

The highest premium paid for a single seat at the opening performance of *La Tosca* was \$2. This was given by Miss Belle Stacey, a young Charleston pianist and pianist.

One of the most effective stage pictures ever seen in the city is the welcome to the Commodore as now given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park, will take place at that theatre 2-14.

Harry Knight now with Waite's Comedy co. and Annie Mitchell will be at the head of a strong comedy co., which is now being organized with good financial backing.

The two law suits against J. B. Mason, to recover money furnished by D. W. Starratt and Sheriff Torrey, were called in the Superior Court in Boston 2, but on account of the actor's absence in Europe, were continued until the next term of court.

LOUISVILLE.

E. H. Southern was seen at Macaulay's in *The Master of Woodstock* for the first time as a new given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park, will take place at that theatre 2-14.

Harry Knight now with Waite's Comedy co. and Annie Mitchell will be at the head of a strong comedy co., which is now being organized with good financial backing.

The two law suits against J. B. Mason, to recover money furnished by D. W. Starratt and Sheriff Torrey, were called in the Superior Court in Boston 2, but on account of the actor's absence in Europe, were continued until the next term of court.

E. H. Southern was seen at Macaulay's in *The Master of Woodstock* for the first time as a new given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park, will take place at that theatre 2-14.

Harry Knight now with Waite's Comedy co. and Annie Mitchell will be at the head of a strong comedy co., which is now being organized with good financial backing.

The two law suits against J. B. Mason, to recover money furnished by D. W. Starratt and Sheriff Torrey, were called in the Superior Court in Boston 2, but on account of the actor's absence in Europe, were continued until the next term of court.

E. H. Southern was seen at Macaulay's in *The Master of Woodstock* for the first time as a new given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park, will take place at that theatre 2-14.

Harry Knight now with Waite's Comedy co. and Annie Mitchell will be at the head of a strong comedy co., which is now being organized with good financial backing.

The two law suits against J. B. Mason, to recover money furnished by D. W. Starratt and Sheriff Torrey, were called in the Superior Court in Boston 2, but on account of the actor's absence in Europe, were continued until the next term of court.

E. H. Southern was seen at Macaulay's in *The Master of Woodstock* for the first time as a new given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park, will take place at that theatre 2-14.

Harry Knight now with Waite's Comedy co. and Annie Mitchell will be at the head of a strong comedy co., which is now being organized with good financial backing.

The two law suits against J. B. Mason, to recover money furnished by D. W. Starratt and Sheriff Torrey, were called in the Superior Court in Boston 2, but on account of the actor's absence in Europe, were continued until the next term of court.

E. H. Southern was seen at Macaulay's in *The Master of Woodstock* for the first time as a new given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park, will take place at that theatre 2-14.

Harry Knight now with Waite's Comedy co. and Annie Mitchell will be at the head of a strong comedy co., which is now being organized with good financial backing.

The two law suits against J. B. Mason, to recover money furnished by D. W. Starratt and Sheriff Torrey, were called in the Superior Court in Boston 2, but on account of the actor's absence in Europe, were continued until the next term of court.

E. H. Southern was seen at Macaulay's in *The Master of Woodstock* for the first time as a new given in *Ship Aho* at the Park. A real mast has been rigged in the centre of the stage, and the yards are manned in true nautical style by the tars from the *Blackhawk*.

The benefit of Jerry Donovan, John Prior and John Gerraghty, door-keeper, stage manager and advertising agent respectively, at the Park

Spring Summer Mr. Gardner will take an extended trip across the ocean for the purpose of collecting material for his new play, "The Captain's Daughter."

BRADFORD—WAGNER OPERA HOUSE: Clara Morris in "The Pearl of the East" Feb. 24; fine performance, large house. Ten Yonkers, a good business.

RHODE ISLAND

PROVIDENCE—THE PROVIDENCE: The Pearl of the East opened Feb. 23 for three nights and matinee. The attendance was very good, considering the time of year. Mr. Harrison is just as painstaking and amusing in his specialties as formerly, and is ably assisted by Bertha Fish, who is quite attractive and a very pretty singer. George Henning is one of the features of the show, although he says nothing. Mabel Knowles as the Pearl of the East is hardly equal to the requirements of the part, but her singing was heartily appreciated. The comedy, "The Akerstroms," opened Feb. 23 in a Little Broadway, and made a decided success.

NEWPORT—NEWPORT OPERA HOUSE: Keller gave a very satisfactory performance to a good house Feb. 23. He opened for his investigating committee, a captain in the navy, a retired admiral, a physician and a well-known journalist, but succeeded in mystifying them as much as the most ordinary mortal. A trip to Chinatown had a good house Feb. 23. Lester and Allen, booked for the first of the twelve temptations, are heavily billed for Feb. 23.

WOONSOCKET—OPERA HOUSE: Lester and Allen Feb. 23; fair house. William Redmond in "Cendrillon" Feb. 23; fair house. George Meinotti's Minstrels to a fair house.

SOUTH CAROLINA

COLUMBIA—OPERA HOUSE: The Moseby Family gave excellent performance Feb. 23, with Saturday matinee to fair business. The New Family to a poor house. Fitzpatrick's Rip Van Winkle co. Feb. 23.

SOUTH DAKOTA

SIOUX FALLS—GRAND OPERA HOUSE: Spider and Fly Feb. 23 to S. R. O.

TEXAS

MEMPHIS—THE GRAND: E. H. Sothern and a very capable co. began an engagement for three nights in the Master of Woodbury. The piece is beautifully staged and runs smoothly, but the audience was cold, and the patrons of the theatre who had the pleasure of seeing Mr. Sothern in "The Highest Bidder and Lord Chumley," were a little disappointed in the piece. Augustus Cook as Popkin and Virginia Hildner as Clara Deater both deserve special mention. **MEMPHIS THEATRE**: The Livingston Family failed to please on the opening night and Manager Leubrie took pleasure in canceling the engagement after the initial performance. He prefers a dark house to an indifferent co. He will have two good attractions next week. **THE PLAYMASTER AND WAITS OF THE MEMPHIS**: Eddy Lang, treasurer of the Memphis this season, has resigned to accept another position. His place was filled by Mr. Throckmorton, one of the owners. There are rumors that the Lyceum is to be used for the summer attractions. The house will be kept cool by the system of fans or the cold air process adopted successfully in other cities for summer operas, etc.—Sergeant Stepiak, the Russian orator, will deliver a lecture at the Lyceum Feb. 23.

NASHVILLE—THE VENDOME: The De Wolf Hopper Opera Co. Feb. 23 for the first time and drew fairly good houses. Not so good, however, as they deserved and would have had but for Lent. The Lady of the Lake and Castles in the Air were presented so delightfully as to stamp immediately as Nashville favorites, both the star and his co. Mr. Hopper, Miss Fox and Miss O'Keefe made individual hits and were obliged to respond to certain calls without number at each performance. Robert Downing supported by Eugene Rice and an excellent strong co. gave good business. The gladiators, Damon and Pythias and Ingomar were presented in the order named. The sale of seats was open briskly for E. H. Sothern's engagement Feb. 23. **Margie Mitchell** Feb. 23. **THE MASONIC**: The stock co. headed by Emma Warren, continues to draw fairly well. Miss is being played this week. **THE MASONIC**: Manager Wilson continues to be confined to his bed with rheumatism. He has not been able to get to the theatre now for quite three weeks. "Pop," we miss you, and hope for your speedy recovery.—Ramsay Morris has been in town several days looking after Sothern's interests.

CHATTANOOGA—NEW OPERA HOUSE: Mimi Janaschek appeared Feb. 23 in Marie Stuart and Esch to very light business. Albert Gallatin, supported by Creston Clarke, followed Feb. 23 and matinee and gave two excellent performances to a packed house at matinee, but light business at night. Romeo and Juliet and As You Like It were presented. Manager Albert is expected to be benefited by our efforts, some time next month.

COLUMBIA—GRAND OPERA HOUSE: Emma Warren Feb. 23 to light business.

TEXAS

WACO—GARLAND OPERA HOUSE: Ovide Musin Concert co. Feb. 23 to good business.

HILLSBORO—ROSE'S OPERA HOUSE: Frank Board, "Puck's cartoonist," gave a "chalk lecture" Feb. 23 to a small but highly appreciative audience.

DALLAS—OPERA HOUSE: Frank Board, the cartoonist, entertained a fair-sized audience Feb. 23. Dallas Amateur Minstrels drew a good house Feb. 23. The Grand Opera House, Ovide Musin Concert co. Feb. 23 to good business.

SAN ANTONIO—GRAND OPERA HOUSE: Corair Feb. 23 to good business. Katie Emmett, supported by Amy Ames and a good co., Feb. 23 in "Walls of New York" to a very good business. **THE MASONIC**: Marie Cafe and J. A. Waldron are still in town. Two of Miss Cafe's sisters left with the Corair co. **FLORIAN**—ADAMS AND LANE OPERA HOUSE: Dark, "Lack Lee," the Chinese lecturer, with his collection of idols, curiosities, paintings, etc., will open Feb. 23. Large advance sale of 50¢ tickets for six lectures, one matinee and two exhibitions.

AUSTIN—OPERA HOUSE: The Corsair to good business Feb. 23.

FORT WORTH—GREENWALL'S OPERA HOUSE: Ovide Musin Concert co. Feb. 23; delightful entertainment.

GALVESTON—THEATRE OPERA HOUSE: Katie Emmett in "The Walls of New York" Feb. 23, 24 and 25. He was rewarded with big business and duplicated her former success. Conrad the Corsair Feb. 23 had a profitable engagement. **THE MASONIC**: George W. Thompson, the clever dialect comedian of the Katie Emmett co., was royally entertained here by the E. of which Order he is an Exalted Ruler.—W. H. Murdoch and G. W. Mitchell, of the same co., were both members of this stock co. that existed here many years since.

UTAH

OGDEN—THE GRAND: Kraly's Water Queen to good houses Feb. 23, 25. Emma Juch 3. Large advance sale.

SALT LAKE CITY—SALT LAKE THEATRE: The Home Dramatic co. presented Young Mrs. Winthrop afternoon and evening Feb. 23 to full houses. Swedish Ladies' National Concert co. Feb. 23. Thalia Dramatic co. Feb. 23 to good business. Kraly's Water Queen opened to a good house Feb. 23, 24, 25. A very poor co. Feb. 23. The Frank in Avenue Theatre has reopened under the management of Mabel Rivers. A drama is given in addition to the variety business. Wonderland has continued to do a good business.

VERMONT

BURLINGTON—HOWARD OPERA HOUSE: The Robertson Sisters to fair business Feb. 23. Robert Wilson's Minstrels to large business Feb. 23. Boston Rivals Concert co. to large business Feb. 23.

VIRGINIA

PETERSBURG—ACADEMY OF MUSIC: The New York Philharmonic Club to a large audience Feb. 23. W. E. French has leased the Academy of Music for one year from Sept. 1, with the privilege of two additional years. Special efforts are now being made by Mr. French to secure the best attractions for next season.

SPANOK—OPERA HOUSE: Sawelle Comedy Co. closed a very successful week's engagement

Feb. 23. Professor Hart, magician, opened a three nights' engagement Feb. 23 to a large house.

RICHMOND—RICHMOND THEATRE: The Theatre, which has been dark for a week, will re-open with Madame Janaschek as the attraction. News Musical Comedy co. next. MOZART ACADEMY OF MUSIC: Brass Monkey Feb. 23.

WASHINGTON

SEATTLE—OPERA HOUSE: The engagement of Lotta Feb. 23 in "Musette and Ima" was a profitable one, and the only one to draw a full house. **COMEDY**: The Mountbank week of Feb. 23 is drawing the usual full houses to this popular resort. Clay Clement in the title role is doing excellent work, and so are George Betty as Lavatone and Sam Morris as Fantaronello. Agnes Lane makes an effective Madeline.

WEST VIRGINIA

WHEELING—OPERA HOUSE: Corried Opera co. Feb. 23, gave the "Gypsy Bar" only fairly well and increased prices made the attendance very light. **GRAND OPERA HOUSE**: A Crazy Lot Feb. 23, to fair business. Struck Feb. 23; very good business.

WISCONSIN

MILWAUKEE—DAVIDSON: The Muenchener Dramatic co. opened in repertoire of German plays and attracted large and enthusiastic audiences. Rhea Feb. 23. **NEW ACADEMY**: John A. Stevens, wife for wife co. to fair business. **THE PRIVATE SECRETARY**: A fairly popular play. It cannot be said that the piece is as strongly presented as formerly but the co. is fair. Harry Allen as the Secretary and Frank Tannehill, Jr., as Douglas, are very satisfactory. K. I. Dusan is too boisterous as Catermole. His scenes with the Secretary in particular are too much of the broad order. **ANDREW**: 400 Yonkers. **THE INDIAN**: The Indian actress, played to fair business week of Feb. 23. The piece, "The Indian Mail Carrier," is sensational but pleasing to the lovers of the aboriginal drama. Sam Jack's Creole Burlesque co. Feb. 23. **THE Muenchener co.**, which has been playing under Mr. Ambler's management in this country, will return home to Munich about April 15, on the steamer "Columbia" of the Hamburg line. Their engagement at the Davidson has been a very successful one, so much so in fact that Manager Brown by much hard work succeeded in prolonging their stay four days. In a letter just received from my husband friend George Nicolai he sends good reports of business done by a Barbel of Muenchener. **CLEVELAND'S MINSTRELS** appear at the Academy; instead of the Davidson; which is a change from the original booking and which came near causing some unpleasantness between the two managers, but a truce was patched up. Aside from the spoiling of a few lithos which the co. undertook to put in the windows and advertisements at the Davidson, and which were as promptly torn down, there was no damage done.

SHEBOYGAN—OPERA HOUSE: Hall's Comedy co. in Mrs. Knudsen, the Swede, Feb. 23 to fair business. The play Mrs. Knudsen is, to a great extent, copied from Ole Olson. The co. gave entire satisfaction.

MADISON—TURNER HALL: Markham's New York Theatre co. began an engagement Feb. 23 to fair business. **THE MASONIC**: The Opera House was completely sold out two hours after the sale of seats opened for the Shakespeare-Bacon discussion between Ignatius Donnelly and Prof. Freeman.

ASHLAND—GRAND OPERA HOUSE: Vernon Jarboe in "Starlight" Feb. 23 to S. R. O. Spider and Fly Feb. 23 to a large house.

JANESVILLE—MAY'S GRAND OPERA HOUSE: The house was packed to the doors when Margaret Mather presented "The Lady of the Lake" under the Gaslight 7. Jarboe Feb. 23.

FOND DU LAC—CRENSHAW OPERA HOUSE: Mrs. Knudsen co. Feb. 23 to a fair house. Audience seemed well pleased with the co.

WYOMING

CHEYENNE—OPERA HOUSE: J. Z. Little's World co. Feb. 23 to a fair-sized audience. Co. and play fair. Richards and Pringle's Georgia Minstrels, with Billy Kerns at the head, played to a good house Feb. 23.

CANADA

ST. THOMAS—OPERA HOUSE: Zera Simon, week of Feb. 23 to good business. The gift distribution at the close of the performance seemed to be the chief attraction, as the show is only fair of its kind and rather old-fashioned. Master Frederick, the noted boy soloist of Westminster Abbey, London, Eng., appeared before a very large audience. He possessed a remarkably pure, clear and highly cultivated soprano voice, and takes high C with the greatest ease. He has been greeted with crowded houses in his tour through Canada.

TORONTO—ACADEMY OF MUSIC: The French Spy week ending Feb. 23 deservedly received good patronage. Poor Jonathan is underlined. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

MONTREAL—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

OTTAWA—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

QUEBEC—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

SHREVEPORT—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

SPRINGFIELD—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

WATERBURY—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

WINDSOR—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

YONKERS—ACADEMY OF MUSIC: Jules Grand opera co. in "The Corsair" to good business. **THE MASONIC**: The Grand was dark week ending Feb. 23, but opens Feb. 24 with "Hans Across the Sea." Robinson's Music continues to provide good attractions, and is doing well.

DATES OPEN

Managers and Agents of traveling companies will favor us by sending their dates, making them time to reach us Friday.

DRAMATIC COMPANIES

AFTER DARK (W. A. Brady's): Cleveland, O., March 23; Boston, Mass., Feb. 23; Montreal, P. Q., Feb. 23.

A FAMILIAR MATCH: St. Paul, Minn., March 3-14; Minneapolis, Feb. 23.

AMUSE: Frankfort, Chicago, Ill., March 13-25.

ALL THE COMFORTS OF HOME: N. Y. City Feb. 19-20; indefinite.

A PAIR OF JACKS: Buffalo, N. Y., March 9-14; Rochester, Feb. 23; Albany, N. Y., Feb. 23; Sing Sing, N. Y., Feb. 23.

ANITA FRANK: New York City March 9-14.

A SOCIAL SUNDAY: Denver, Col., March 9-14.

ANITA FRANK: Asheville, N. C., March 11; Spartanburg, S. C., Feb. 23; Ansonia, Conn., Feb. 23; Newberry, S. C., Feb. 23; Camden, N. J., Feb. 23; Charleston, S. C., Feb. 23.

A TEXAS STEER: Denver, Col., March 9-14; Colorado Springs, Feb. 23; Pueblo, Feb. 23; Ogden, Utah, Feb. 23; Salt Lake City, Feb. 23; San Francisco, Cal., Feb. 23-April 1.

A CRAZY LOT: Rochester, Pa., March 11; Cadiz, O., Feb. 23; Carthage, N. Y., March 11; Martin's Ferry, Pa., March 11; Coshokton, Pa., March 11; Wooster, Pa., March 11; Leetonia, Pa., March 11; Columbus, Pa., March 11; San Jose, Cal., March 11; Fresno, Cal., March 11; San Jose, Cal., March 11; Sacramento, Feb. 23; Salt Lake City, Utah, Feb. 23; Ogden, Feb. 23.

ANITA FRANK: Kansas City, Mo., March 9-14.

ANITA FRANK: Abilene, Tex., March 16, 17; Weatherford, Feb. 23.

ANITA FRANK: Newark, N. J., March 9-14.

ANITA FRANK: Lima, O., March 11; Findlay, O., Feb. 23; Fort Loraine, O., Feb. 23.

ANITA FRANK: Schuylkill, Neb., March 11; Fremont, Neb., March 11; Council Bluffs, Ia., Feb. 23; Des Moines, Ia., Feb. 23; Oskaloosa, Ia., Feb. 23; Rock Island, Ia., Feb. 23; Cedar Rapids, Ia., Feb. 23; Marshalltown, Ia., Feb. 23; Fort Dodge, Ia., Feb. 23; Algona, Ia., Feb. 23; Falls, S. D., Feb. 23.

ALEXANDER SALVAGE: Pittsfield, Mass., March 11; Holyoke, Feb. 23; New Haven, Conn., Feb. 23; Worcester, Mass., Feb. 23; Brockton, Feb. 23; New Bedford, Feb. 23.

AUNT JACK: Cleveland, O., March 9-14.

A TRIP TO CHINA: Paterson, N. J., March 13-14.

ANITA FRANK: Chicago, Ill., March 9-14.

A SNAKE OF MONEY: Ogden, Utah, March 11; Salt Lake City, Feb. 23; Aspen, Col., Feb. 23; Leadville, Feb. 23; Salida, Feb. 23; Canon City, Feb. 23; Pueblo, Feb. 23; Colorado Springs, Feb. 23; Denver, Feb. 23.

ALICE IN LONDON: Syracuse, N. Y., March 11.

A FAIR REBEL: Nashua, N. H., March 11; Attleboro, Mass., Feb. 23; Northampton, Feb. 23; Holyoke, Feb. 23; Troy, N. Y., Feb. 23; Albany, Feb. 23.

BOOTH-BARRITT: N. Y. City Jan. 5-March 14.

BLUES: N. Y. City, March 11; Detroit, Mich., March 11.

BLUE JEANS: Boston, Mass., March 9-14.

BARRITT LIVINGSTONE: Houston, Tex., Jan. 19-indefinite.

BLACKBURN: Syracuse, N. Y., March 11; Amsterdam, Feb. 23; Little Falls, Feb. 23.

BUTCH OF KEYS (Bother's): Kansas City, Mo., March 9-14.

BOY'S DREAM: Littleton, N. H., March 11.

BRASS: Newark, N. J., March 11; Richmond, Va., Feb. 23; Petersburg, Feb. 23.

BLUE AND GRAY: Uniontown, Pa., March 11; Connelville, Feb. 23; Johnstown, Feb. 23; Altoona, Feb. 23; Carlisle, Feb. 23; York, Feb. 23; Lancaster, Feb. 23; Reading, Feb. 23; Allentown, Feb. 23; Easton, Feb. 23.

BARRITT LIVINGSTONE: Pittsburgh, Pa., March 11; Yonkers, N. Y., Feb. 23.

BOTTOM OF THE SEA: Chicago, Ill., March 9-14.

COUNTY FAIR (No. 2): Meadville, Pa., March 11, 12, 13; Erie, Pa., Feb. 23; Jamestown, Pa., Feb. 23; Elmira, Feb. 23; Scranton, Pa., Feb. 23; Reading, Feb. 23; Allentown, Feb. 23.

COUNTY FAIR (Jefferson's): St. Louis, Mo., March 9-14.

CANEY'S TROUBLES: Mexico, Mo., March 11; Liberty, Feb. 23; Trenton, Feb. 23; Chillicothe, Feb. 23; Macon, Feb. 23; Louisville, Feb. 23; Jackson, Feb. 23; Ill., Feb. 23; Louisville, Feb. 23; Litchfield, Feb. 23.

CONRAD: New Orleans, La., March 9-14.

CLEMENCEAU CASE (Sybil Johnston): San Jose, Cal., March 11; Stockton, Feb. 23; Woodland, Feb. 23; Marysville, Feb. 23; Portland, Ore., Feb. 23; Astoria, Feb. 23; Olympia, Wash., Feb. 23; Seattle, Feb. 23; Tacoma, Feb. 23.

CLEMENCEAU CASE (Laura Bigger): Austin, Tex., March 11; Taylor, Feb. 23; Waco, Feb. 23; Fort Worth, Feb. 23; Dallas, Feb. 23; Denton, Feb. 23; Texasarkana, Feb. 23; Hot Springs, Ark., Feb. 23; Little Rock, Feb. 23.

CITY DRAMATISTS: Buffalo, N. Y., March 11; Detroit, Mich., Feb. 23.

CLARA MORRIS: Philadelphia, Pa., March 9-14; New York City Feb. 23.

CUTLER COMEDY: Hamburg, Ia., March 11; Farragut, Feb. 23.

CENTRAL SLEEPER: Washington, D. C., March 9-14.

CANTON: Hoboken, N. J., March 11; Boston, Mass., Feb. 23.

CORA TANNER: St. Louis, Mo., March 9-14; Nashville, Tenn., Feb. 23; Memphis, Feb. 23.

CHARLES T. ELLIS: New Haven, Conn., March 11; New Britain, Feb. 23; Hartford, Feb. 23; Woonsocket, R. I., Feb. 23; Brockton, Feb. 23; New Bedford, Feb. 23; Fall River, Feb. 23; Newport, R. I., Feb. 23; Boston, Mass., Feb. 23.

CHICAGO COMEDY (Anderson's): Brownstown, Ind., March 9-14; Seymour, Feb. 23; Bedford, Feb. 23.

C. A. GARDNER: Tiffin, O., March 11; Fostoria, Feb. 23; Findlay, Feb. 23; Fremont, Feb. 23; Cleveland, Feb. 23; Akron, Feb. 23; Canton, Feb. 23; Mansfield, Feb. 23; Springfield, Feb. 23; Dayton, Feb. 23.

COUNTY FAIR (Neil Burgess): New York City, Sept. 2-indefinite.

DEVIL'S DANCE: Boston, Mass., March 9-14; Lynn, Feb. 23; Chelsea, Feb. 23.

DANIEL BOONE: Washington, D. C., March 9-14; Philadelphia, Pa., Feb. 23; Boston, Mass., Feb. 23.

DANIEL BOONE: Columbus, O., March 9-14; Youngstown, Feb. 23; Springfield, Feb. 23; Indianapolis, Ind., Feb. 23.

DEAR IRISH BOY: Brooklyn, N. Y., March 9-14.

EMMA WALL: Palmerston, Can., March 11-14.



Kick

Use your business is
 but advertise If you
 know how to, write to
 and we will tell you.

are your advertisement or give you
 nce to aid you in preparing it. Your
 the advertisement set in type and
 is if any are needed. When a satis-
 fied we will furnish proofs and in
 duplicating the advertisement if the
 type desirable.

WILL & Co.,
 Advertising Bureau,
 Prince St., N. Y.

& HUDSON RIVER R. R.

PACK TRUNK LINE.

EQUIPMENT! GREATEST COMFORT!

THE NEW YORK CENTRAL
 is the only line landing its pas-
 sengers in the City of New York,
 in the centre of the business and
 residence district, and convenient to
 the large hotels. All parts of the city can be
 quickly reached by means of the Elevated
 railroads and horse-car lines which radiate
 from Grand Central Station.

For information, address
H. C. BOACH, General Eastern Passenger Agent,
 No. 413 Broadway, New York.
GEORGE H. DANIELS, General Passenger Agent,
 Grand Central Station, New York.



Vestibuled LIMITED.

CHAUTAUQUA LAKE ROUTE

BETWEEN

NEW YORK AND CLEVELAND

AND

NEW YORK AND CHICAGO

WEST BOUND:		
Leave West 23d Street, every day	.....	2:55 P. M.
Leave Chambers Street, every day	.....	3:00 P. M.
Arrive at Cleveland, near day	.....	10:00 A. M.
Arrive at Chicago, near day	.....	8:00 A. M.
Via Chic. & Atl. R'y.		
EAST BOUND:		
Leave Chicago, every day	.....	10:15 A. M.
.....	Via Chic. & Atl. R'y.	
Leave Cleveland, every day	.....	8:25 P. M.
Arrive at New York, near day	.....	5:15 P. M.

VESTIBULED PULLMAN SLEEPING CAR made special
 for this service is run on this train through to Cleveland.
 East bound the Sleeping Car from Cleveland is attached to
 Vestibuled Limited at Leavittsburg.
 Passengers in both directions enjoy the advantages of the
DINING CAR.
W. C. REINEBORN, Gen. Pass. Agent.

BOSTON & ALBANY R. R.

SPRINGFIELD LINE,

BETWEEN

BOSTON & NEW YORK

TRAINS LEAVE EITHER CITY

9:00 & 11:00 A. M., 4:00 & 11:00 P. M.

The 4:00 P. M. is the **ONLY** Train between Boston
 and New York that is heated by steam from the
 locomotive.

A. S. HANSON, G. P. A.

VASELINE

FACE PAINTS

FOR MAKE-UP.

Superior to All Grasse Paints.

These paints do not contain animal matter, and can
 change nor become rancid. They are odorless and harmless
 and will be universally acknowledged to be superior in quality
 any grease paints heretofore made. Their action on the skin
 beneficial, not injurious, and they will be found of easy ap-
 plication, and to afford good tints and colors, and are readily
 moved.

For sale by druggists.

PREPARED ONLY BY THE

Chesbrough Manufacturing Company,
 (Consolidated).

25 STATE STREET, NEW YORK.

Price, **75 Cents per Box of Nine Colors.**
 Can be had of **REMLINGER & CO'Y**, 25 West Third
 Street, N. Y. Orders promptly filled by mail.

MISS MARY HOLDEN—TYPEWRITING— Flays a
 manuscripts of every description in the capital.
 Room 411 Lincoln Building, Union Square.

VASELINE
FACE PAINTS
FOR MAKE-UP.
Superior to All Grease Paints.

These paints do not contain animal matter, and cannot change nor become rancid. They are odorless and harmless and will be universally acknowledged to be superior in quality to any grease paints heretofore made. Their action on the skin is beneficial, not injurious, and they will be found of easy application, and to afford good tints and colors, and are readily removed.

For sale by druggists.

PREPARED ONLY BY THE
Chebbrough Manufacturing Company,
(Consolidated).
25 STATE STREET, NEW YORK.

Price, 75 Cents per Box of Nine Colors.
Can be had of REMLINGER & CO'Y, 25 West Third Street, N. Y. Orders promptly filled by mail.

MISS MARY HOLDEN—TYPEWRITING—Types a manuscript of every description in plain or fancy
Room 411 Lincoln Building, Union Square

* The rate for cards in Managers' Directory is \$1 per line for three months.

MANAGERS' DIRECTORY.

Theatres.

BONHAM, TEXAS.

GRAND OPERA HOUSE.
On the ground floor. Largest stage in the state. Elegant dressing rooms. Comfortably seated. Lighted by electricity. Built by the principal business and professional men of Bonham, who take a personal interest in its support. First-class attractions only are being booked. Managers having open time write or wire.
W. G. FIERCE, Manager.

EL PASO, TEXAS.

MYER'S OPERA HOUSE.
Seats 600. Population 22,000. Complete scenery. Stage 40x70. Address to El Paso, Tex., until September 1, 1893. Shows open. J. J. SHERMAN, Manager.

FAYETTEVILLE, N. C.

OPERA HOUSE.
Population, 5,000. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. New booking 1894-95. Address W. C. McCLURE, Jr., Manager.

JACKSONVILLE, FLA.

METROPOLITAN OPERA HOUSE.
J. B. TUGNET, Proprietor. Complete in all its arrangements. Seating capacity, 600. Address all communications to J. B. TUGNET.

MONONGAHELA CITY, PA.

OPERA HOUSE.
Population, 6,000. Seating capacity, 600. Some open dates for 1894-95. Good shows wanted. H. J. GEMMILL, Proprietor.

MANISTEE, MICH.

MANISTEE OPERA HOUSE.
One of the best theatres in Michigan and the only theatre in Manistee. Seating capacity, 1,200. All modern improvements. Only first-class attractions booked. H. FRIEDMAN, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE.
Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200. J. E. WILLIAMS, Manager.

SAULT STE. MARIE, MICH.

300 OPERA HOUSE.
Feminine Circuit—boat and rail. Special rates. Fine house—only one in city. Attractions drawn from Canada. Shows never closed. Best months, April to October. Address MANAGER.

ST. JOSEPH, MO.

KENSINGTON SQUARE GARDENS.
Population, 20,000. Summer Opera Season. The most magnificent Summer One-Act Opera in the West. Everything new and first class. The only Summer resort on St. Joseph. Premium opening of stage, 44x68. Seating capacity, 2,000. Open for engagements from June 1. Address care of St. Joe, Mo., St. Louis, Mo., or 707 Belmont St., St. Joseph, Mo. H. J. FAIRBANKS.

WAYNESBURG, GREENE CO., PA.

OPERA HOUSE.
Population, 2,500. Seating capacity, 500. Nov. 25, 1893. Shows open, and regular shows open. Also good dates in January, February and March, open.

Hotels and Boarding-Houses.

BAY CITY, MICH.

THE NEW CAMPBELL.
SPECIAL RATES.
THE BEST RECOMMENDATION
RESERVED FOR THE PROFESSION.
JOHN G. SULLIVAN, Proprietor.

NEW YORK.

135 EAST SEVENTEENTH ST. 27.
Large and small rooms, nicely furnished, with first-class board. Cheap table board. Prices moderate.

BUCYRUS, O.

DEAL HOUSE.

\$12 per day.
SPECIAL RATES TO THE PROFESSION.
Omibus and transfer connected.
FRANK H. BERN, Proprietor.

NEW HAVEN, CT.

BOSTON EXCHANGE CAFE.

Opp. Proctor's Opera House.
THE ONLY THEATRICAL RESORT IN THE CITY.
Private Room for Professionals.
J. E. WATERMAN, Manager.

ST. LOUIS, MO.

HOTEL GARNIER.

620 Walnut Street.
Opposite Standard Theatre, and within two blocks of Olympic, Martin's and Grand Opera House.
PROFESSIONAL RATES, \$1 PER DAY.
THOM. KEEFE, Proprietor.

TOUR OF

Maude Granter

In Richard Dwyer and Lucy Roper's play

INHERITED

L'Heritage d'Helene.

Communications to

W. H. WILKINSON,
Manager.

Care Klaw & Erlinger, 45 W. 34th St., New York.

MAGGIE MITCHELL

SUPPORTED BY

HER OWN DRAMATIC COMPANY

THE ALL FILLED. COMPANY COMPLETE.

CHARLES ABBOTT.

Manager.

Abbott and Thal.

1231 Broadway, Room 17.

STAGE DIAMONDS!

Send for, \$1.00 or \$2.50 and receive a beautiful, brilliant cut, clear stone, suitable to be mounted in a ring, pin, stud or earring. The stone is made in gold, silver or coal from the same. S. W. WILKINSON, Manager, New York City, Pa.

Colossal Organizations?

ONE OWNERSHIP! ONE MANAGEMENT!

SAM T. JACK devotes his personal attention to these two companies and is in no way connected with any other amusement enterprise.



Permanent address, LONDON THEATRE, New York.

"Our doubts are traitors, and make us lose the good we oft might will by fearing to attempt."
—DIONICIOUS O'DOWD.

1890-91. SEASONS 1891-92.
THE REPUTABLE COMEDIAN.

MARK MURPHY

SUPPORTED BY

SAM J. RYAN

And a Selected Company of Recognized Artists, in the New Comedy Absurdity, entitled

O'DOWD'S NEIGHBORS

A Comedy Picture of New York Life. Managers of first-class houses ONLY, having open time, address J. D. LEVY & CO., Managers, 1227 Broadway, New York.

1891. SEASON 1892.
Mr. FREDERICK PAULDING

Will appear in an Original Spectacular, Sensational, Comedy-Drama of New York Life, by the late WILLIAM IRVING PAULDING, entitled

The Struggle of Life.

Produced with a very Strong Company, Excellent Chorus, Original Music, Elaborate Printing, Appropriate Costumes and Magnificent Scenery, specially built, painted and carried for this most Complete Production.

The above title and play are the sole property of FREDERICK PAULDING, of New York, and any person infringing on his rights will be prosecuted to the full extent of the law. Time rapidly filling.

Address for time and terms,
FREDERICK PAULDING, Jefferson-Florence Comedy Company

Also, GEO. L. SMITH, Manager, care of John Jack & Co. 45 W. 25th Street.

HUNDREDS OF DOLLARS SAVED YEARLY
in Express and Freight Charges by ordering Printing from:

A. S. SEER'S
THEATRICAL PRINTING COMPANY

19 East 17th Street, New York.

3 Doors from Broadway and Union Square,

The Most Convenient and Central Location in the City. Every Description of Printing SHIPPED from ONE OFFICE—Artistic Lithographs, Wood Cuts, Stands, Type Posters, Heralds, Hangers, Dodgers, Flyers, and Numbered Reserved Seat Tickets for any Theatre in the Country. His STOCK of LITHOGRAPHS and CUTS, for all branches of the business, is the Largest, Most Varied and Artistic of any Establishment in the World!

High Class Scenic Art.

SYDNEY CHIDLEY

Lately of PALMER'S THEATRE, New York.

EUGENE CASTEL-BERT

OF THE GRAND OPERA, Paris.

Have Entered into Mutual Arrangements

for the

PAINTING OF HIGH CLASS SCENERY.

Cyclorama painting undertaken.

Address 440 W. 23rd Street, New York.

KITTY RHODES

PIRATES

DAD'S GIRL.

Managers of theatres are warned that they will be held responsible for permitting Kitty Rhodes under the management of W. H. WILKINSON, to continue her play of "DAD'S GIRL," on the title "POLLY, OR AN OLD MAN'S DARLING," in their houses.

The use of the play is unauthorized and constitutes a deliberate theft.

E. J. SWARTZ,
Author and Owner of "Dad's Girl,"
109 S. Third St., Phila.

C. B. Demarest & Co.

372 and 374 Kent Ave.

BROOKLYN, N. Y.

Opera, Hall and

Lodge Chairs, etc.

Stage Hardware.

Ample Equipped to

Fill Orders.

ON TIME.

Eculine

THE GREAT EYE BEAUTIFIER.

Assures Instant Brilliance, Beauty and Strength to the Eye.

Positive cure for Bloodshot and Red and Discolored Eyes. Finest Optical examination and samples free at Main Office, 45 E. 20th Street, New York. Sold by leading Druggists and other Dealers. Obtain for pamphlet. Guaranteed positively harmless. Price \$1.00.

WANTED.

Position by clever amateur actress. Juveniles. Address MARY ENNET, care Wicks.

The Dramatic Agents' Protective Association of America.

At a meeting of the Association held at the PROHMAN BUILDING, on March 7, it was resolved that the names of parties interested in the Association during the season of 1894, shall, unless settlement is made before April 11, 1894, be entered on the private lists of the Association, and no further business shall be transacted with delegates until their claims are settled or satisfactory reasons given for non-payment or delay.

Theatrical 1894 Guide 18:2

Cheapest and most complete guide in the market. PRICE, 25 CENTS. By mail, 30 cents. For advertising space, Apply to WILFRED NORTH & CO.

145 Fifth Avenue, New York.

REVUE D'ART DRAMATIQUE.

L. DE VEYRAN, EDITOR.

A news magazine, devoted to the interests of dramatic art, and the leading theatrical publication in Paris.

PUBLISHED B-MONTHLY.

Subscription: 1 year, \$5.00; 6 months, \$2.50; single copies, 5 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR.

145 Fifth Avenue, New York.

THE CHRISTMAS DRAMATIC MIRROR

We have left a few copies of this remarkably successful holiday number. The price has been raised to 50 cents a copy. Address THE DRAMATIC MIRROR, 145 Fifth Avenue, New York.

THE GIDDY GUSHER PAPERS.

By MARY H. FISKE.
Bound in cloth, 50 cents. By mail, 55 cents.
Address THE DRAMATIC MIRROR, 145 Fifth Avenue, New York.

THE DRAMATIC MIRROR BINDER.

Cloth. Gilt-lettered. Holds 24 numbers. 75 cents. By mail 80 cents.
Address THE DRAMATIC MIRROR, 145 Fifth Avenue, New York.

THE DRAMATIC MIRROR QUARTERLY

JANUARY NUMBER.
Contains articles by Frederick Paulding, William W. Felt, Ignatius Donnelly, Albert Ellery Berg, Albert Edmund Lancaster, Edward Fuller, George Edgar Montgomery, J. Cheever Goodwin, Charles K. Pope, J. W. Aldrich, William Dean Howells, and George Parsons Lathrop. Price 25 cents, postage prepaid.
Address THE DRAMATIC MIRROR, 145 Fifth Avenue, New York.

* The rate for Professional Cards is \$1 per agent line for three months.

Neil Burgess

THE COUNTY FAIR.

Under the management of

DAVID TOWERS.

Address Union Square Theatre.

Kellar

THE GREATEST MAGICIAN OF MODERN TIMES

Assisted by

Mrs. Kellar

In a superb entertainment of alluring and STARTLING WONDERS, invented by himself, and surpassing anything hitherto accomplished. Introducing his latest psychic logical mystery.

EL INFLUJO MENTAL.

A performance bordering on the supernatural, astounding and confounding the senses.

Address all business communications to

DUDLEY McADAM,

Care Mirror.

Clay Clement

BOMBAY, with New Adelaide Room

Season of 1894-95

Edwin Booth

Letting my own mind

400 Dramatic Mirror

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage, and teaches them, actresses and others in special characters.

Notable pupils: The Misses Maud Harrison, Margaret Marston, Kathryn Kiefer, Louise Thompson, Cora Tansel, Selma Foster, Nella Weston, Cora Dean, etc.

201 WEST 125th STREET, NEW YORK.

Mr. Harry Pepper

THE VOICE,

In production, training and cultivation. The pure school of English diction taught. Pupils prepared for opera both vocally and dramatically; also for concert, stage department, etc. Lessons given in speech from a vocal standpoint by vocal formation, breathing, etc. Amateur operatic and concert performances supervised.

Address of pupils: MR. HARRY PEPPER, Vocal Studio, The Casino, 125 Fifth Avenue, New York.

Rosa Rand

TEACHER OF

Elocution and Dramatic Culture.

Ladies and Gentlemen prepared for the STAGE, PLATFORM and HOME CIRCLE. Particular attention paid to coaching students. Send for circular and references. Residence, 211 West Thirty-ninth Street, New York.

Arthur W. Tams

MUSICAL LIBRARY ORCHESTRATIONS.

Musical scores, librettos, prompt books, vocal scores and organ parts, of all kinds, and comic operas, for sale or rent. Address: ARTHUR W. TAMS, Casino, 125 W. 25th Street, New York.

Hugh L. Reid

HIGH-CLASS SCENIC PAINTING.

Address: Miner's People's Theatre.

Ed. Collyer

TEACHER OF STAGE DANCING.

40 Clinton Place, N. Y., has done more teaching, advancing and perfecting, placed more pupils in first-class companies, than all other teachers in the U. S. combined. Write for circular, or else stamp.

Mr. Alfred Ayres

224 West 15th Street.

Author of "The Orator," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc. by mail, postage paid.

ELOCUTIONARY AND DRAMATIC INSTRUCTION

Mr. Jesse Williams

Gives Lessons in Vocal Culture,

Deep Breathing, Vowel Formation, Tone Production and the Art of Singing in English. Address: 241 Sixth Avenue, New York.

Miss Emma R. Steiner

MUSICAL LIBRARY. Orchestration of 300 Operas for sale or rent. Address: Steinway Hall, New York.

Sydney Chidley

SCENIC ARTIST.

The Scenic Studio, 241 W. 21st Street. Residence, 410 West 21st Street, New York.

M. Herrmann

THEATRICAL and BALL COSTUMES.

115 FOURTH AVENUE, NEW YORK.

Amateur Theatricals a Specialty.

Hawthorne

COSTUMER.

4 East 25th Street, New York.

The Eaves Costume Co.

63 East 12th Street, New York.

Defy competition in price, style or workmanship. Managers and the profession generally, will find it advantageous to obtain estimates from this old and reliable house. New wardrobe made to measure for sale or hire. The largest stock of Amateurs, theatrical and operatic costumes in the United States—special attention to amateur theatrical uses. Send for catalogue.

Keene

SEASON 1897-92

WILL OPEN AUG. 21, 1901.

Address: Castleton Corners,

Staten Island, N. Y.

Ethel Winthrop

AT LIBERTY MARCH 1.

Address: Mission.

Elizabeth Garth

AT LIBERTY.

Special Engagements. Address: Mission, or Agent.

N. S. Wood

Presenting his latest success,

OUT IN THE STREETS.

TIME ALL FILLED.

New Booking for Season 1901-02.

In active preparation a powerful new melodrama, entitled the ORPHANS OF NEW YORK.

Address all communications to H. R. JACOBS' booking office 25 W. 25th Street, New York.

Chas. T. Ellis

SEASON 1897-92.

In Legitimate Domestic Comedies. Managers having open time address:

LOUIS C. REIMAN, Hyde and Reiman's, Brooklyn, N. Y.

Horace McVicker

1212 BROADWAY, NEW YORK.

THEATRES REPRESENTED. ATTRACTIONS BOOKED. PLAYS READ AND PLACED.

Archie Boyd

UNCLE JOSHUA

IN THE OLD HOMESTEAD ROAD CO.

Second Season.

John D. Craig

SECOND SEASON AS

LEADING SUPPORT

To R. D. MACEY AND MARIE PRESCOTT.

Romeo, Phalaris, Orlando, Ichnus, Bassanio, Macduff, Antony, etc.

Walter Alien

SINGING COMEDIAN.

with

LOTTA

AT LIBERTY FOR SEASON 1900-02

Address: Mission.

Marie Cahill

HANLON'S SUPERBA CO.

Address: Mission.

Albert K. Fulton

Author of

INA,

LOTTA'S GREATEST SUCCESS.

Address: Commodore Hotel, Philadelphia, Pa.

Edwin Ferry

JUVENILE, WITH LOUIS JAMES.

AT LIBERTY AFTER MAY 1.

Address: Mission.

Fanny Davenport

In a magnificent production of Sardou's

CLEOPATRA.

Willard Newell

Specially engaged for Noah's Ark, Niblo's Garden.

Kittie Rhoades

Starring in

INSIDE TRACK.

By permission of Oliver Byron. UNCLE DANIEL, by permission of Rachel McAuley.

Celie Ellis

Specially engaged as MILLIE NOCTURNE in

A MAN ABOUT TOWN.

By Will R. Wilson and Julius A. Lewis.

Permanent address: 222 West 25th St., New York.

Alice Gaillard

Francis Gaillard

AT LIBERTY SUMMER AND WINTER SEASON. Address: Knickerbocker Cottage, Sixth Avenue, between 27th and 28th Streets, New York City.

Patti Rosa

THE CHARMING COMEDienne.

SEASON OF 1901-02.

Beginning early in Sept., 1901.

A. E. Dates Open for Best Theatres Only.

Address: WILL O. WHEELER, as per route.

Josephine Cameron

AMERICAN TOUR.

SELECT REPERTOIRE.

Manager of capital and ability, wishing to negotiate for balance of present season, and for 1901-02, address per route.

John H. Bunny

A MILE A MINUTE.

Address: Per Route, or No. 300 7th Ave.

Frank Dietz

BUSINESS MANAGER.

Aunt Jack Company. Season 1899-01. Permanent address, Belvedere House, N. Y.

Harriet Ford

THE INSPECTOR.

Address: 202 West 25th Street, New York.

Miss Gertrude Fort

FIRST CLASS

Singing and Dancing Comedienne,

AT LIBERTY.

Address: 221 East 17th Street, New York, or Agents.

Frank Drew

ACTOR.

Disengaged AFTER APRIL 11. Comedy, Regent, Character, Elocution and Comic Opera. Reminds of Brown, of 14 N. 4th Street, Philadelphia.

Miss Emily Rigg

AT LIBERTY

for New York engagements this Spring.

Address: Hotel Vendome, or Agents.

Edward Webb

As ENSIGN TODDLES.

In SHIP AHOY.

Julia Arthur

THE STILL ALARM.

Address: Mission.

Alfred Young

Address: care the American Academy of Dramatic Arts, 22 East Twenty-fourth Street.

Miss Georgie Reynolds

ECCENTRIC COMEDY & HEAVIES.

Disengaged. Agents, or 304 W. 25th Street.

Mary Timberman

PAUL KAUFAR.

Season 1899-00-01. Address: Mission.

Agnes Roselle

LEADING LADY. AT LIBERTY.

Address: Simmons & Brown, or Mission.

Kate Singleton

With Arthur, Rehan Co., as Julius in Under the Gadlight Season 1899-01. 311 East Sixty-fifth Street.

Maude De Orville

At liberty for Summer and season 1900-01. Teads and Juveniles.

Address: Lake, Ohio.

Marie Hillforde

LEADS. Disengaged. Address: Mission, or Agents.

Steve Maley

"An Irishman you are in life." Season 1899-01. Larry O'Brien in the Paymaster. Address: Mission.

Winona Bridges

TEACHER OF STAGE DANCING. 412 E. 5th Street, New York City.

Palmer Collins

JIM DUFFY. MASTER AND MAN. Disengaged in April. En Route.

William Macauley

Singing and Dancing Comedian. At liberty. 45 Glen Avenue, Troy, N. Y.

Carl P. Gilmaine

Juveniles and Light Comedy. At liberty for next season. Address: Mission.

Jennie Christie

COMEDienne.

My Jack Co.

Edward Poland

COMEDIAN, MAGGIE MITCHELL'S CO. Address: Simmons and Brown.

Catherine McLaen

As Ensign in Ship Ahoey. En Route.

Daisy Lovering

Engaged in The 32 House Company.

Clara Louise Thompson

Diana in Paul Kauffar. Season 1899-01.

The rate for Temporary Display Professional Cards is \$1 for three months.

Mr. Marshall P. Wilder

Permanent address, care New York Post Office.

Grace Sherwood

In Blue Jeans. Soufferte, dance and songs. 178 Ninth Ave.

Harriet Avery

With W. T. Carleton Opera Company. Address per route.

Thos. J. Lawrence

Marie Wamersley on.

Frank E. Aiken

Third season as the Karl in Little Lord Fauntleroy. No. 1 Co.

Mrs. Augustus Cook

(Miss Madge Carr). Stevedore Co. Season 1899-01.

Agnes Wallace-Villa

And her own company in The World Against Her.

Lucille La Verne

Leading lady with Lottie Evans. Address: Mission.

Tellula Evans

Prima Donna. At liberty. Address: Mission.

C. E. Callahan

Manager Lottie Evans, 1127 Broadway, New York.

Lizzie Evans

Address: care Frohman's, 1127 Broadway, New York.

Mrs. Fanny D. Rouse

As Abigail Price in The County Fair Company.

T. S. Shephard

Juveniles, etc. At liberty, for summer and season of 1901-02.

James L. Carhart

Garrick Hartfield in Jim the Penman. Season 1900-01.

J. Lisle Apple

Leading tenor. At liberty. Address: Mission.

Lansing Rowan

Leading Juveniles. Address: Mission.

Mrs. Frank E. Rea

Address: P. Mahon Bros., Her Majesty's Opera House, 3rd Avenue, Australia.

Miss Kate Davis

Howard Athenaeum Co. 335 W. 25th Street, New York.

Herbert Hall Winslow

Dramatic Author. 79 W. 92d Street, New York.

Mrs. Georgie Dickson

Agents: or 112 West 160th Street, New York.

Edward Wonn

Address: Mission, or 721 Sixth Street, Washington, D. C.

Sheridan Corbyn

Manager or Agent. Disengaged. Address: 12 West 25th St.

Minnie Dupree

Address: Simmons and Brown.

Mr. Jahu Dewitt Miller

Lock Box 39, Philadelphia, Pa.

Carl Williams

Author of Johnny Johnson, Our Swedish Cousin. Mission.

G. Herbert Leonard

At liberty. Address: 64 St. P., or Agents.

J. F. Burrill

Manager. At liberty. Address: Mission.

J. J. Buckley

Representing H. S. Taylor, Palmer's Hunt Jack Travelling Co.

Mervyn Dallas

Lead. Heavies. Address: Mission.

Harry Corson Clarke

With The Burglar.

C. T. Dazey

Address: care of Domestic Mission.

Rose Watson

The Widow. Missionary Company.

Livingston Morse

R. A. McDowell Comedy Co. Repertoire. Season

SEASON OF 1891-92.

FUNNY COMEDIANS

A GRAND ALLIANCE

PRETTY GIRLS

An Assured Success with a Sparkling Novelty.

GEORGE THATCHER'S MINSTRELS.

UNCHANGED IN ESSENTIALS!

UNEQUALLED IN MERIT!

UNABRIDGED IN NUMBERS!

The same inimitable array of Comedians, Vocalists, Dancers, Specialists and Musicians, Allied with

Rich and Harris' Comedy Company

IN A NEW, BRIGHT, WITTY AND MUSICAL FARCE-COMEDY, ENTITLED

TUXEDO

A TRAVESTY ON SOCIETY'S CAPRICES

PRESENTED BY AN INCOMPARABLE CAST OF PLAYERS.

AN ENTERTAINMENT WONDERFUL IN CONCEPTION AND MAGNIFICENT IN CONSTRUCTION.

Combining the essence of clean farce, the rollicking fun of minstrelsy, the pretty faces of burlesque, the melody of opera and handsome costuming and scenic effects of a Parisian Spectacle, Money and enterprise will launch this stupendous amusement venture on the high seas of popular favor, and brains and experience will steer it safely into the harbor of success. The printing will be the handsomest that lithographic art can produce, and the advertising department will be represented by the ablest men that money can secure. All applications for time should be addressed as per Thatcher's Minstrels route.

THATCHER, RICH & HARRIS, Sole Owners.**HENRY J. SAYERS,**

SOLE MANAGER.

TUNEFUL MUSIC.

BEAUTIFUL COSTUMES.

SEASON OF 1891-92.

SEASON OF 1891-92.

SEASON OF 1891-92.

"THE SUCCESSFUL FAVORITE" IRISH COMEDIAN,

Mr. Carroll Johnson

Will produce next season a beautiful four-act Irish comedy-drama, entitled

THE GOSSOONWritten by Mr. EDWARD E. KIDDER, Esq., author of *A Poor Relation*, *Reverend*, *Three of a Kind*, *Under a Yoke*, Etc.**Mr. Johnson** Will be under his own direction, and gives assurance that every attention and service will be given to win honest success.**The Company** Will be judiciously formed in order to give it high rank among the very best in existence.**The Printing.** As well as lithographs, will be made by the Courier Co., of Buffalo, N. Y., and in all respects will be of a superior and attractive quality.**The Play** Will be presented with every attention to detail, and with beautiful specially made scenery.**Novel Features.** Of a unique and interesting character, with surprising mechanical effects entirely new to the stage, will be introduced.**In Short,** Nothing will be left undone to win the success the great merits of **THE GOSSOON** deserve.Managers of first-class theatres desirous of securing this superb attraction will kindly address Mr. JOHNSON, as per published route, or to **THIRD AVENUE THEATRE**, New York, week of March 16.

AL. G. FIELD & CO'S

Famous :: Minstrels

AND EUROPEAN ADJUNCT.

SUCCESSFUL EVERYWHERE

ORIGINAL IN EVERYTHING

In preparation, the most expensive and elaborate First Part ever presented by any Minstrel Company, entitled

PEACE AND WAR

(Only Copied Here)

Nothing like it ever seen on a minstrel stage. Two beautiful allegorical pictures representing **PEACE AND WAR**.

Three Gorgeous Transformation Scenes. Novel Electrical Effects. Appropriate Costumes.

WANTED.—Musicians, Vocalists, Dancers, Comedians, and Refined Novelties. The best accommodations of any traveling company: Private sleeping cars and first-class hotels.**H. C. Miner's Enterprises.**H. C. MINER'S FIFTH AVENUE THEATRE, New York | H. C. MINER'S BOWERY THEATRE, New York
H. C. MINER'S PEOPLE'S THEATRE, New York | H. C. MINER'S EIGHTH AVENUE THEATRE, New York
H. C. MINER'S NEWARK THEATRE, Newark, N. J.**1432 BROADWAY, CORNER 40TH STREET.**

* THE *

Dramatic Mirror's New Offices

WILL BE OCCUPIED ON

Next Monday, March 16.